

THE ETUDE Music Magazine



A CHRISTMAS EVE DILEMMA

DECEMBER 1927

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Herman EDOUARD SCHÜTT



B ORN in St. Petersburg (Leningrad)

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15419 I unchancing		

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WHEN THE LEAVES ARE FALLING No. 19790 EDOUARD SCHUTT Price, 30 cents



FRANCIS TERRY

Handle Trenty, plante and composer, was been at Window, Coine, of American periors, Sile was oftened at Sympiolic Mains, and storied at Sympiolic Mains, and storied pouring as adolst in with Mr. and "Little Mains and the program of the Mr. and "Little Mains and the Mr. and "Little Mains and Mr. and "Little Mr

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Interesting Piano Compositions by Charles Wakefield Cadman

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While this page is devoted to piano compositions, men-knowing Charles Wakfelde Carlman's tremendous, seek in the field on Song Managara and the seek of the control of the control of the seek of the costs are "In The Garden of Sahara" which is a song for Medium voice, having a range form mer in the property of the seek of the seek of the seek of the voice, having a range from d to g; "I Have a Secret's this number being for High voice, having a range for F to g; and "Celic Love Song," suitable for High voice and having a range from 5 to a fine the seek of the seek

CAMILLE W. ZECKWER

CAMILLE ZECKWER, son of the noted were well as the control of the

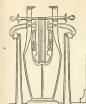


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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



A BEETHOVEN MEMORIAL is to be erected at Carlshad, and it is proposed that it be placed in the square by the Posthofpromenode where a memorial to the Emperor Francis Josef formerly stood. SADORA DUNCAN, the American gird from a modest San Francisco house, who became the same states of the control o



AN INTERNATIONAL CONTEST for a "Hymn of Peace" is announced, under the patronage of leading musicians, churchmen and statesmen of France. Details may be lad by address of leading musicians, configured by address-en of France. Details may be had by address-α Emile Caen Dhurner, 7 Place Saint-Michel,

torty-two days on the saling vessel Manchester.

ARTHUR, HAMMERSTEIN, a quarter of the water of the dared to invade the precinct which for vessel blanches defaults to the Metropolities of the water of

PILLADELPHIA AS AN OPERA CENTER is fast coming forward. No other city of the comin, has played a flut for eighty years, having the coming from the coming of the coming has played a flut for eighty years, having the comes, giving reguly high class performances of coming has played a flut for eighty years. But the present season the Philadelphia Genet Company will formula the properties of the company of the c

THE SACRED HARP MUSICAL ASSOCIATION met this year at Allanta, Gorgia, for its beenty-third annual convention which closed on detected to the music of the sitteenth and averament of the control of the c



ARTHUR HONEGGR is reported to be at interpreter of the greatest Wagnerian roles for suprame, calcularing the seven-lysin fibrithaly on a new operar founded on Rostands from the Bell Caste of Italy and a long appendicularly in the lighter of coloratury roles, the winter of the process of the

MARIE MATTFELD, familiar to patrons of the Metropolium Opera Company, died auddenly on September Bich, while visiting friends. at 1975 of 1975

the season.

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Can You Tell?

THE ETUDE

1. Why is the Dominant Chord so called?

2. Two of the most successful American operas are named for their Indian maiden heroines. Which are they? Who are their composers?

3. What country is known as "The Land of Song?"

4. What was the first complete oratorio performed in America, and when and where?

5. What word indicates the plucking of the strings on an instrument of the viol family? 6. Mozart wrote one of his greatest overtures between mid-

night and morning. Which was it? 7. Who wrote the well-known American composition To a

8. What two composers had sisters of great musical talent?

9. Who wrote the first sonata for the harpsichord, the forerunner of the piano?

10. Name the four leading woodwind instruments of the

TURN TO PAGE 941 AND CHECK UP YOUR ANSWERS. JUNN TO PAGE 7F1 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of The Ernue Mune Macanus month after month, and you will have for entertainment material when you are best to a group of music loving funds. Teachers can eake a scrap book of them for the benefit of early pupils or others who set by the reception room exaling table.

Sharps and Flats . By Ruth E. French

How OFTEN, in looking through a used for himself first give him a short piece or cil mark beside the note.

In training the pupil to think correctly number correctly,

book of studies, do we notice checks and study, well within his grade, or a little marks of every color over certain notes? easier than he is accustomed to playing. Sometimes I have found studies in which Have him look carefully at the signature every sharped or flatted note had a pencil and name the sharps or flats. Next have mark over it. This was no doubt the work him read aloud, slowly, the notes of the of a conscientious teacher who did her very first measure in which a sharp or flat ocbest to make some one play at least what curs, as D, F-sharp, A. Be very careful was written on the paper. Yet the very to have him read correctly the altered number of marks is eloquent of the utter notes without looking back at the signafutility of impressing facts upon the mind ture. Also be sure that he does not say of a pupil by putting signs on a paper. If "D, F-I mean F-sharp!" Train him to he is not taught to think correctly he will give it right the first time. After this let never play correctly. He must be taught him play the notes. He is not likely to do to think F-sharp or B-flat because it is it incorrectly. By getting the more diffithe key rather than because there is a pen- cult parts accurately at the very beginning he is well on the way to playing the whole

> On Extemborization By GLADYS NATTER FITZSIMMONS

How many people who have taken the The second chord change in the bass is average number of music lessons can sit to the sub-dominant, or G, B, D. Now average number of music lessons can sit to down and play any American folk songs? On back to the tonic for two measures, Yet it requires only the simplest knowleadge of three chords—the tonic, sub-dominant and dominant—with an ossalonal minor chord related to the major key. These three common chords, formed by the control of the contr and fifth tones of any scale, are usually ing the chords, or playing but two of the designated by 1, IV and V.

gin on a major tonic. Suppose we try to play the octave on the 1st, 4th or 5th tone. play the first part of "Home, Sweet Always listen! You can tell by the sound Home" in the key of D major. The mel- whether or not the tones harmonize. ody in this case begins on D; then comes You may have to substitute a dominant the tonic chord in the bass-D, F# and A. seventh for a dominant chord in many of



notes of a chord in the bass, combining Nearly all the American folk songs be- the other one with the melody; or, simply

We will play it in waltz time, so the first the pieces, a dominant seventh being the few measures will read as follows: dominant chord with the seventh tone added.

Now take another folk song in the same key, using the same three chordsor perhaps it will only require two of them, the tonic and dominant-and see what you can do with it. After all, it is really very easy.

"Most musical groups in America still refuse to look on music simply as an art, but link it up with social activities as a sort of poor relation. What is needed is genuine musical education that puts music in its proper place as the fine occupation and diversion of free men and women in a free country, and not, as it is now in America, a thing of boxes and dress coats and diamonds and dressmakers and backstairs intrigue.—New Music Review.



Music meant more to him than Food Do you know what it means to Your Child?

Franz Peter Schubert shivered as he wrote home to his brother "for some music paper." He dared not write of his hunger!

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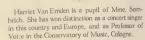
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Mme. Marcella Sembrich, head of the voice department of The Curtis Institute of Music, was a student of Lamperti. She has been the teacher of Alma Gluck, Jeritza, Lashanska, Giannini, and many others.

Emilio de Gogorza, noted baritone, was one of the first to introduce modern French songs, Russian folk music, and the Spanish art song to American audiences.



Horatio Connell, baritone, has been acclaimed in England and Germany as an oratorio and lieder singer. He has appeared as soloist with leading musical organizations in this country.

These masters of the art of singing teach personally and give individual lessons at the Curtis Institute of Music.





HARRIET VAN EMDEN

THE CURTIS INSTITUTE OF MUSIC

620 Rittenhouse Square

THE ETUDE

How One Community Solved the Recital Problem By GRACE NICHOLAS HUME

young, but the almost inevitable disturb- was never lacking, ance of the pupil's regular work which Those participating were made to feel turn taking charge of the program.

twenty-five pupils of various ages and stages of advancement among the five or a teacher's ability is the work of her puever difficult and had it memorized, he gradually realizing their deficiencies, be program. Twelve or fifteen pupils taken by reading the musical magazines. in as equal numbers as possible from the Last of all the publicity attending these

ALL teachers know the need of frequent lished in advance in the local papers and public appearances for every pupil, old or aroused so much interest that an audience

accompanies the preparation for a public that the occasion was a very important recital deters many good teachers from one but that their taking part was a perhaving as many recitals as might be con- feetly normal procedure and part of their sidered desirable. This problem has been regular work. The recitals were planned satisfactorily solved by a group of teachers primarily for the benefit of the pupils, but of piano, violin and voice in a small, pro- as the plan worked out, the teachers profgressive town of the West. Led by a ited as much as they. Teachers with tactful newcomer these teachers agreed small classes had the chance to be heard upon the plan of having a joint, informal through the public appearance of their upon the plan of having a joint, informal pupils' recital every week, each teacher in pupils, an opportunity which would have come but seldom if they had had to wait There were perhaps a hundred and until they could give a separate recital.

six teachers. As soon as a pupil had fin- pils, the best teachers received due recogished a selection, however tiny or how- nition. The more poorly prepared teachers, was scheduled for the community recital gan to remedy them by summer study and

classes of the several teachers appeared programs aroused greater interest in the on the program each time. The recitals study of music with the result that there were held in the evening at a centrally was an increased enrollment in the class located place. The programs were pub-

Do Your Fingers "Kick Out"? By RALPH KENT BUCKLAND

from the Beethoven Spring Sonata, or

rito in C, care in watching finger moveis a marked tendency for the fingers, especially the first and second fingers, to "kick". One cardinal drawback is that many

Because of lack of attention to this sim-ple matter, passages of this style, closely sults will well repay them for their minute built up and rapidly repeated, are more treatment of detail.

Where there is a figure of eighth notes often than otherwise inaptly rendered, White there is a night of eighth notes of the accompaniment, many times repeated, as:

Ex. 1

Figure 1 and outerwise mappy femotory, or of sixteenth notes in the accompaniment, many times repeated, as:

Figure 1 and outerwise mappy femotory from the companiment, many times repeated, as:

Figure 1 and outerwise mappy femotory from the companiment of the companiment of the companies of the compan

are time wasters and efficiency wreckers. They should be severely disciplined. Outside the regular practice of five-finger exercises there is not much one can do except begin the practice of such passages with the greatest of care, slowly enough so that correct finger movement may be automatically acquired.

Even then, as speed is brought into play, the "kick out" is likely to occur, the intended and much-desired smooth pulsing from the Mozart Sonata, Allegro con spi- of the accompaniment is roughened, and some of the notes are dropped because ment is of great importance. In these in- there simply is not time for the fingers to stances, in spite of perfectly corrigible accomplish their wayward antics and still fingers in scale and arpeggio work, there come down on the keys indicated by the

out," and rather flop into contact with pianists have not the faintest idea that out, and relines not into contact with plantes have not till faithful flock that their respective keys instead of striking there is a fatal wobble in their finger them as they should on the tip straight action. They may realize that they candown. The only point of action, in so far not play certain compositions as they as the finger is concerned, is at the prox- would like to, but they do not know why imal joint where the finger joins the hand, they cannot. Let them give closer attenthe middle and distal joints being un- tion to finger movement in their Bach, their Beethoven, and their Mozart. Only

Overcoming Indifference By WINNIFRED L. CLARK

- Assign shorter lessons.
- Concentrate on definite passages. Emphasize the importance of repeti- been made,
- 4. Encourage every honest effort. Refer to literature which the pupil
- should read.
- 6. Call attention to concerts and re- pil's attainment to it.
- 7. Play over difficult portions of the lesson showing just where mistakes have
- 8. See that each piece is thoroughly
- mastered. 9. Set a standard of accuracy and, at the end of every month, judge of the pu-

10. Give generously of your sympathy.

"Music, like religion, is a personal matter, not one of forms, institutions and ceremonies. What it is to me? is the question, and what am I. and what would I become, in order that music, like every expression of the spirit of beauty, would perform in me its blessed work in aid of my striving toward an unattainable perfection?"—EDWARD DICKINSON.





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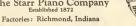


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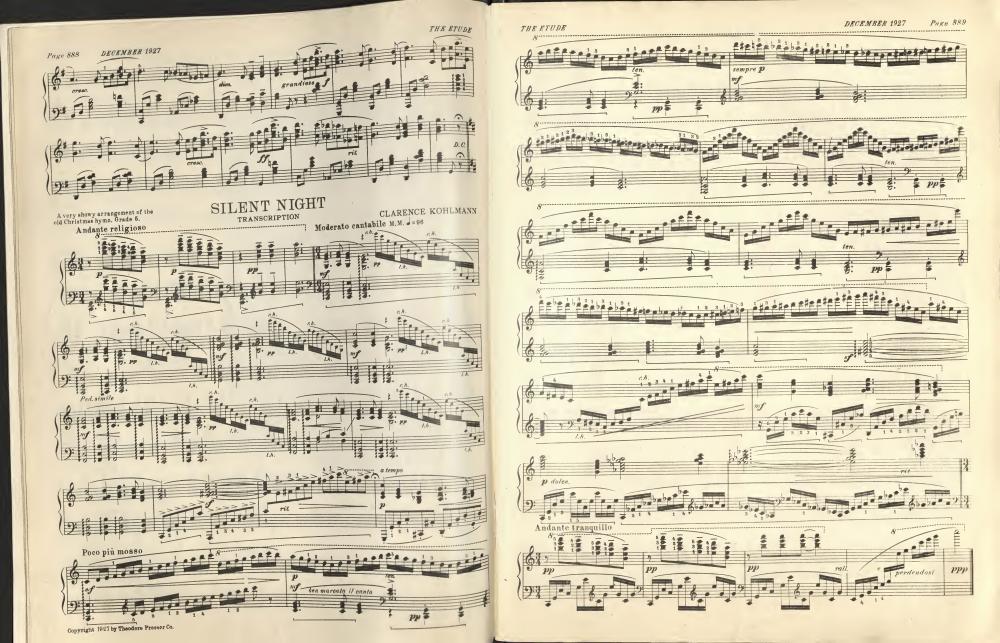
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PERCY GODFREY, Op. 51, No 3





* From here go back to \$ and play to \$ then play Coda

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Musical Education in the Home

Conducted by

MARGARET WHEELER ROSS

No questions will be answered in The ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Singing Christmas

HRISTMAS time is music time. All inade numbers and the Bach selection A the world seems to be singing at this Introduce another reading and close with evous season. Even in the frost- the Macdowell and Nevin compositions. dien and snow-covered sections of our This arrangement works up from the hard a veritable Springtime of song breaks carlier school to the more modern. I bewith the approach of Christmas lieve it would be better to have an assistant

May we hope that every ETUDE mother memory of so extensive and advanced a ill do her part towards making the Merry program by an eleven-year-old girl is apply in the should rest to be a nervous strain. She should rest nans that the mother should see that her and relax in some quiet place between each fildren unite with others in the neighbor- group. She will then be in condition to and form a band of carol singers to give the very best of herself with cach about on Christmas eve. Also special appearance. Unless she is very vigorous rograms of Christmas music may be pre- taxing her mind with the readings, plus ared for use in the home circle and the the mental and physical demands of this be begun with some one of the beau- musical program, is too much. Also, the ful Christmas hymns sung by the entire sharing of the honors on the program is

Let us not forget to make musical pres-uts to our musical friends. Nothing is nore appreciated. Also, by so doing, we assist the music trade and make it more possible for them to carry on towards the soal of a Musical America. Let us search out some special music gift for the student in our home. Many a musically discouraged and lagging child has been inspired fre-h enthusiasm and renewed efforts a worthwhile musical gift.

May Santa Clause be lavish to every ne of the loyal band of ETUDE mothers. A Merry Christmas to All!

Sprigs of mistletoe and holly, Fires aflame and candles bright May they make your Yuletide jolly, Bring a little fun and folly, Happiness and keen delight.

toire for one so young and I congratulate mentally and possessed of so decided a talent you, because I firmly believe the mother that he will not be contented and happy is responsible for the musical progress of unless the longing for lessons is satisfied the children. At best the teacher can only If such conditions exist with your child, point the way. The mother must super- then lessons might be started. But you vise and cheer every step of the journey, must be certain that you have a teacher and it is she who deserves the credit when of rare ability, perfectly qualified and a successful goal is reached. In arrang- trained to instruct such a tiny tot. Oring the recital program I should begin dinarily it is wiser to put so young a child with a Bach number and follow with a in a class in one of the "learn while you Beethoven. Use one Czerny and follow play" methods, if your community supwith the Heller group. Then introduce a ports such an institution. (See the answer reading. Follow this with the two Cham- to Mrs. B. in this issue.)

position and finger drill and the use of charts and keyboard games for the early fundamentals. Great care must be exercised to avoid straining the delicate mus-cles. Therefore the table drill should be for very brief periods, with no stiffness or cramping of hands, fingers or arms. It is a mistake to put the average tot at the piano too early. Much of the beginning work may be done comfortably in their own tiny chairs before the play table Make the early stages joyous and exciting enough to sustain interest. I am mail-ing you a list of practical beginning ma-

Table Drill

best be started by generous training in

rhythmics, table exercises for the hand

Mrs. B., Colorado. Young children can

Preparing a Program

Mrs. S. M. W., Missouri, Five years is rather young for a child to begin the daughter, Daphne, has a remarkable reper-very robust physically, unusually developed

Is Music a Gest of Character? By HERBERT WENDELL AUSTIN

ber cared nothing for it, but the majority low-man.

A LOVER of music has made an extensive really adored it. He also found that those study of music as a test of character, who disliked music were invariably of bad and he has come to the conclusion that it dispositions and hard to get along with. is a very reliable guide. In his research The theory is that any individual who dework he found that only a small per cent. spises so beautiful an art as music is not of people despised music, a greater num- likely to find much to admire in his fel-



Her very

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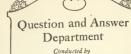
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ARTHUR DE GUICHARD



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Question of Time-Plus Accent. O. Will you please explain the time shown by the following example.—N. E. C.,









Minor Scales. But vertices method archive. It scares that the same three is a second of the same three of sides. For example, 1. "Pack-dor-en'ry and the same three is second of the same three is sam

dental but diatonic-that is, belonging to the dental but distonic—that is, belonging to the regular steps of that particular scale or key, regular steps of that particular scale or key, because it is the minor form from which the other forms spring, 2. (Your question 2. "If" should be "si;" you have no seventh de-gree.) The toole minor is not a different form of the scale; the name "tonic" means that the has been the tonic of the major—C major—having been the key, a change to a minor of the scale of the sense note, the tonic (5, thus; "...")

"Good	Decds	Are
G scale	D scale	A scale
12	22	32
Ever	Blooming	Flowers"
E scale	B scale	F# seale
3. How would	I count this	6#
o. How wome	1 COMME ENTS	time

Czerwinski



any other name, I believe.—Max. F. G., Riverland and the state of th



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Which then, should be taught first, playing or reading? Which will better establish the immediate point of contact, the interest, the musical

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The Musical Home Reading Table

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Conducted by A. S. GARBETT

The Shyness of Brahms

Brahms was a Prussian by birth and prevent a servant at a hotel getting into had a certain brusqueness of temper which trouble for being late with his boots, he gave him a reputation for coldness and preferred to perambulate his rooms in his austerity, but, according to Jeffrey Pulver, stockinged feet until footwear was brought in his recent biography of Brahms, "most of the signs generally accepted as indicative of a morosc and surly temperament were called forth by his excessive shyness and self-consciousness early in his hurting the feelings of others. life, a futile attempt to hide a softness which he feared would be mistaken for

and the consideration he showed his conferring an honor upon him . parents was extended to all elderly folk, "His open-handedness was little known to any save those who benefitted. Where-benefity one year, he heard that a lady ever help or pecuniary aid was needed he l inconveniencing her.

Yet Every Movement Has a Meaning

Osl of the most precarious of operas is strapped to a species of iron brace not is Favaijal, according to Mary Fitch Watakins in "Behind the Seenes at the Opera" on toy counters. "Now get your a book based evidently on intimate knowledge of affairs at the Metropolitan.

one whirling dervishes and wind land- trap as neatly as a thread through a around themselves like Salome and needle's eye . even veils. There are moments of accompany it unless wary.

solicitous mechanician down under the above the paralyzed Kundry's head . . tually mounts a small elevator where she escape.

for musicians, though the revolutionaries armies."

in the Reign of Terror the Convention re- youngest of all." spected music, recognizing the power of a

to him. He never dreamt of smokingpassionate devotee of tobacco as he wasin the presence of ladies without first assuring himself that they offcred no objection. He went to great pains to avoid "When in Italy and visiting cathedrals he

never refused the holy water offered, and, staunch Lutheran though he was, he made "He was always thoroughly manly in the sign of the cross rather than hurt the dealings with both men and women, feelings of those who believed they were

ving the same house was ill; he im- supplied them, often anonymously, somesately made a practice of removing times personally with the off-hand remark, his boots when returning home at night to 'Take it! I have no use for so much money.' Perhaps only Simrock who held tather than give trouble to others he Brahms' purse strings in later years actually add frequently incommode himself; to knew the extent of Johannes' generosity.

nerve, Madame,' cautions the mechanic, and gives her a few trial jouncings to see t is a dangerous thing to be caught if she has it. Then suddenly the trap papping in the wings the day Parsifal is above her head rolls back, a spot-light duced, says this author. "It is the most strikes through, the inevitable individual option opera! Floor, wings and back-with the open score appears and says, though are never still. Dignified posts which 'Now!'—and up goes the elevator, projecthas learned to depend upon suddenly ing her head and shoulders through the

"Klingsor's garden has to undergo a sees so profound that every last per- sudden and blighting frost at the end of not actually detailed to a certain task this act. Stage-hands with buckets of and frozen to the spot where he withered leaves sit above on flying bridges, bappens to be, scarcely daring to breathe ready to scatter these lightly through the the perilous moment is past. Kling- air at a given signal. One memorable entire castle has to go through the Thanksgiving Day something happened to floor somehow, and one is more than apt the pulleys which held the bridge, and it descended with its human and shirtsleeved Kundry does not have an easy time of freight into full view of the audience, and it. In her heavy veil she is led by a hung there for long and effective moments stage among the steampipes and electric. The stage hands ran frantically from one cables, bellows and what-nots, and even- side of the bridge to the other, seeking

Music and Revolution

REVOLUTIONS usually mean hard times song like the Marseillaise to inspire are often anxious to prove their capacity Yet the artists suffered. "Under the old

for civilization by encouraging the fine régime, a generous, if arbitrary, system arts. This has happened recently in Russia of pensions and royal gifts had rewarded and was the case in France a century ago, genius. Old artists especially felt the loss according to Mary Hargrave, in "The of this support, but the younger ones, like Earlier French Musicians."

Méhul, greeted the new order of things Although Grétry declared that no great with enthusiasm, until they were horrified musical works were inspired during the by its excesses. The little band of musiRevolution," she says, "it was not the fault cians seem to have drawn closely together of those in authority, for they were really during this period, especially during the anxious to encourage the arts, especially Reign of Terror, forming a circle of music. Chénier doubtless voiced their friends united by common interests and a ideas when he proposed the institution of a common danger: Grétry, Cherubini, Gos-Conservatoire de Musique . . . Even sec, Berton, Méhul, Lesueur, Bojeldieu, the

(Continued on page 941)



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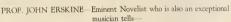
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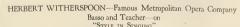


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Christmas Everywhere

WHAT is it festival of the birth of Christ its joyous universal appeal? Why is it that people of many other religions celebrate this day in brotherly spirit and by the exchange of love tokens of Christmastide? Why is it that, of all church festivals, this birthday has come to be observed with more devotion and exuberance than any other feast?



the humility which surrounded the nativity?

Christ was not born in a palace, but in the lowliest possible habitation—a stable. Here then is a world-searching appeal to all mankind.

No child coming into the world could have had a lowlier cradle—not one.



"THE HOLY NIGHT" -- COREGGIO

Here was no regal pomp and circumstance—but the "wise men," symbolizing the wisdom of the world, bringing precious gifts to the new-born Savior.

It is not strange that this festival of universal appeal should call for expression in the one language known to all men—music.

We gladly join at this season with our great family in music's gift to the Christmas festival.

Every musician, every lover of music, should do his utmost to employ his talents, his genius, his ability, to bring more and more Christmas music to the minds and hearts of the multitudes who commemorate the coming of the Little Babe of Bethlehem.

Salve Musica - Laus Deo

DECEMBER, 1927 Ghe ETUDE MUSIC MAGAZINE Vol. XLV, No. 12

PAC= 80

TIME and again we have been asked, I "Why has America never produced a Beethoven or a Wag-

The truth is that we have brought forward musicians of the extremely high calibre of Mrs. H. H. A. Beach and Edward MacDowell; but it is no belittling of their great genius to note that neither ranks with the prodigious productivity and scope of the master German composers. Their metier has been different. They have traveled in different directions. None would be more ready to recognize this than our American composers

Born under different conditions, surrounded with a different social and racial psychology, each one of these great American masters might have, with the same desire, become a Wagner or a Beethoven.

What do we mean by different racial and social psychological conditions?

America, despite the huge introduction of foreign blood from other countries, is still cast in an Anglo-Saxon mold. In many ways this is the foundation of our tower of strength. It has invested us with vigor, integrity, industry, courage, stamina and character.

Yet, our Anglo-Saxon mores have at the same time served to imprison our emotions in sarcophagi of nickel chrome steel conventions from which we rarely permit them to escape.

We place our dignity, our decorum, our conventions, our love for the opinion of our neighbors as to our importance, above everything. The average American man never sings spontaneously from one year's end to the other. We sing only in groups when some one gets up and waves a stick at us. If we were to sing in the street, as might a potent youthful Bellini or Rossini, we would possibly be arrested. The only way one can safely sing in the streets of America is to join the Salvation Army.

We have a regard for "face" that is truly Chinoise.

Once a year or so we "let go" at a football game. Then we carefully put our emotions away again in moth balls for another twelvemonth.

Inspiration is made of cosmic stuff. The emotions of a Beethoven or a Wagner soared up to the stars. How can we produce epic music when we are chained to conventions that are in many ways as severe as the strictures of our Puritan

Composers in the past have been all too fond of stimulating their emotions with alcohol. In fact we were recently forced to confess that we had never known of a really great composer who was a total abstainer. This does not mean, however, that a great composer of the future may not arise and find a stimulation from high ideals, pure air and sunlight, that will lead him to create masterpieces. Nor would we have it thought for a second that we have any idea that the Anglo-Saxon race is incapable of reaching the Beethoven and Wagner zeniths, to say nothing of those of Bach and Handel. Think of Shakespeare But Shakespeare lived and created masterpieces in England's greatest hour of emotional and intellectual freedom.

MUSIC VICTORIOUS

ONE of the most curious testimonials to the great value of music as a contributing factor to leadership has come from an altogether unexpected source. Last year at the series of games played in New England by rival football teams, one team immediately stood out above all others. This was the eleven of Brown University, trained by DeOrmond McLaughly. On three successive Saturday afternoons Yale, Harvard and Dartmouth went down before the vanquishing force of Brown.

Where was the singular power of this organization of iron men that literally "walloped" three famous football organizations? We can only depend upon the word of the trainer himself. At an alumni dinner he was asked how it came that the Brown football team had played through the entire season without a single defeat. Was it the regularity of the training table? Was it a special code? Was it a long course of physical exercises? Was it luck? Was it superior generalship?

McLaughly flouted these ideas and said, "Music is what made the players iron men. They depend upon rhythm and morale. Unless you have a singer or two upon the team you have a tough time to keep up the morale. Whenever we were on the train to go to the game I always made them start

What a singular way in which to have the power of music brought to our attention again! Music has meant the essence of courage to thousands of people. The man who goes to work with a song in his heart has victory in his soul. It is an incredible force-this music. It is a power which a man may create within himself, and thus fortify, unify, and intensify his whole intellectual, nervous and muscular system.

Gradually the world is beginning to find what a very precious thing music is in life and what a large share of leadership depends upon it.

THE "GYP" PIANO DEALER

THE "Gyp" piano dealer is very much at large.

This is one of his "games." A second-hand piano is advertised, at, let us say, \$198.00. The customer comes and is surprised to find that the piano is almost as good as new in appearance. It has only "a little scratch on one end." The "Gyp" after pathetically telling the customer that he is forced to sacrifice the piano to buy malted milk for his mother-in-law, or for some equally pathetic reason, confides that the piano would probably bring twice as much if it were new. The victim bites, and the piano is sold. In nine cases out of ten the piano is really a new piano, and the "little scratch on one end" was probably put there by the "Gyp" just a few moments before the victim arrived. The piano has probably been bought a week before for not more than one hundred dollars.

This is another trick of the "Gyp." He advertises a piano of a fairly well-known make, at, let us say, \$375.00. The victim arrives and tries the piano. It has been doctored so that it sounds no more like a representative instrument of the known make than a dish-pan sounds like a cathedral bell. The victim is greatly disappointed. "Just try this piano," says the "Gyp," and the victim plays upon a cheap instrument finely tuned for the occasion. "You see," says the "Gyp," "how much mere name amounts to. This piano is not known; but everyone who knows anything about the piano business knows that it is far better than the other. More than that, it costs twenty-five dollars less." The victim in the end buys for \$350,00 a piano that is worth, let us say, at the most, \$125 000

There are two important rules in buying a piano:

Rule I. Buy only from a dealer of known and established reputation in the community. This does not imply that if your means are limited you should consider only the highest priced pianos. But, when you buy, get "your money's worth."

Rule II. Beware of buying too cheap an instrument. You will not get any more than your money's worth.

THE ETUDE

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A Musical Satire

RENOWNED SCIENTIST

VLADIMIR KARAPETOFF

PROFESSOR OF ELECTRICAL ENGINEERING AT CORNELL UNIVERSITY, AND SUCCESSOR TO THE LATE CHARLES P. STEINMETZ WITH THE GENERAL ELECTRIC COMPANY.

One of the Foremost Scientists of the Day Writes Amusingly Upon the Need of the Piano

Professor Vladimir Karapetoff is a remarkably fine musician. He las given many public recitals, both as 'cellist and pianist. He was from in St. Petersburg, Russia, January 8, 1876; educated in the Civil Engineering Institute of that city and in the Technicological High School of Darmstadt, Germany; and came to America in 1902. He is considered one of the foremost electrical engineers of the world. This satirical skit is in the reformed-simplified-phonetic spelling adopted by Prof. Karapetoff for his personal use.



DR. VLADIMIR KARAPETOFF

Seven Reasons Why Yu or Members of Yur Family Shd NOT Study the Piano by VLADIMIR KARAPETOFF

- higher aspirations.
- 2. If yu play the piano yurself, no matter how litl, yu can appreciate and enjoy professional pianists much better. This means a constant temptation to waste time and money for concerts.
- 3. As a pianist and accompanist, yu wd redily become a center for other musical persons, violinists, singers, etc. They wd track yur front porch and good rugs, take yur time, and expect yu to serv lemonade and crackers.
- 4. The study of the piano develops the mind in its finest aspects and adds to co-ordination between the mind and the body. If yur ambitions for yurself and for yur children do not go beyond that of becoming a ditchdigger or a washerwoman, such mental development is at best useless, and may be positively harmful.

- 1. Yu may be mistaken for a person of culture and of 5. Many of the greatest works of the greatest composers either wer writn for the piano, or later arranged for it. So yu wd be establishing ties with Beethoven, Chopin, Wagner, and other queer fellows whose manners wer such that yu wd hesitate to receiv them in yur parlor in person.
 - 6. In days of lonesomeness or sorrow, vu can find redy solace in the universal and sublimated love and pity exprest by great musical minds. Thus yu wd lose some credit for yur sufferings at the last judgment.
 - 7. If yu and yur life partner enjoy music and can play together, or one can accompany the other, chances ar yu wil stick together to the end of yur days. In this way, for the sake of a few pretty melodies, yu will miss all the joys and thrils of multitudinus marital and extra-marital experiences.

THE ETUDE



THE CESAR FRANCK VIOLIN SONATA

A MASTERLY FRENCH PAINTING BY S. DETILLEUX

"The César Franck Sonata," by the famous master painter, S. Detilleux, was one of the artistic sensations of the French capital. Many regard it as the finest picture of its kind that has appeared for many years. The suggestion, behind the piano, of the famous "Victory of Samothrace" (which so many thousands have seen in the Louvre), the intensity of the performers, the high lights upon the score on the music desk, all these contribute to the inspirational atmosphere.

This Franck Sonata for violin and piano is easily one of the foremost masterpieces of the past century. Indeed it is rated as one of the ten greatest works for the violin. The Belgian composer, whose art reminds us of Bach, possibly more than that of any other modern, was born in 1822, in the art center, Liège. He studied at the conservatoire of his native city-a school which has always been especially distinguished for the great number of violin virtuosi it has produced. Ysave among them.

At the age of fifteen Franck went to Paris and entered the French National Conservatoire. That institution was then under the direction of Cherubini. Leborne was Franck's teacher in counterpoint and composition, Zimmerman for the piano, and Benoist for organ. While at the Conservatoire he won two first prizes and one second prize. For some unaccountable reason his father forbade him to compete for the great Prix de Rome which would have enabled him to have a period of development in the Italian capital. He returned to Belgium, but in 1844 again took up a residence in Paris which was to last forty-four years. It is for this reason that Franck is often regarded as a composer of the French school.

In 1858 he was appointed organist of St. Clothilde, which important position he held till his death in 1890. His play ing attracted musicians from all over the world. He was appointed successor to Benoist as professor of organ-playing at the Conservatoire. There he had pupils who were to win great distinction-Chausson, d'Indy, Lekeu, Ropartz, Vidal, Pierné, and the well-known American composer, R. Hunt ington Woodman, among them-and to these he transmitted his ideals in composition as well as in playing of the organ.

Franck's most notable service to French musical art was in bringing the French public and the composers of the day into a higher appreciation of music not directly connected with the opera. In Franck's youth the attention of the French composers was for the most part directed towards the production of opera; but since his great labors there France has produced many musical masterpieces in other

The César Franck Sonata in A Major, for Violin and Piano was written in 1886, when Franck was sixty-four years old. It was dedicated to Franck's fellow-countryman, Eugène Ysaÿe. Ysaÿe labored indefatigably to bring the work to the widest recognition. The composition is of great nobility and force; and it is extremely difficult.

CDGAR STILLMAN C KELLEY, one of the foremost of American composers, was born at Sparta, Wisconsin, April 14, 1857. A college education was interrupted by frail health, after which he followed his musical inclinations and entered the Stuttgart Conservatory, from which he was graduated in 1880. For a number of years thereafter he lived mostly in Berlin, and there his combositions attracted much favorable notice. Since 1910 he has been Dean of the Department of Composition at the Cincinnati Conservatory of



Music, and for some years he has held a fellowship in composition (the first in America) in Western College of Athens, Ohio.

Mr. Kelley's compositions in the larger forms, for orchestra, have been often on programs in both Europe and America. His incidental mu sic to "Ben Hur" has had more than five thousand performances, in connection with that play, in England, America and Australia. His allegorical oratorio, "Pilgrim's Progress." had its world première at the famous Cincinnati May Festi-

EDGAR STILLMAN KELLEY

Dissonances and Un-Dissonances

A Chapter Dealing with Euphonious and Cacophanous Gone Groupings

By EDGAR STILLMAN KELLEY

THE WHOLE OUESTION, as to reliat is allowed and what is forbidden in the emplayment notes extraneous to the harmony, is e of the mast difficult in the entire range of composition; the permissible ength of such notes is in na way essublished. In the absence of artistic (ecling, the compaser will aften find himself using the most painful discords. Innovations in this direction, in the latest post-Wagnerian music, are often very questionable; they depress the ear and deaden the musical senses - RIMSKY-KORSAKOFF-"Principles of Orchestration."

URING the early days in California, the pioneers experienced almost inquids then so much in demand, the ingressive conditions are supported to those refreshing life of that music that "carves its way down" of the public ground of the mountain lar-keeper's was surely taxed to satisfy this urgent need, elicites subject fairly and intelligently, it saids of its said, a substitute was devised to which the miners by degrees be initial definitions given by some of the public. table rathen for he habitried accurintervals and chords employed in the best
account of the property of the De tilts at it may, stert was under propularity of the compound that, when the mountaineers defitted back to civilization and were served with genuine whits the mountaineers are considered to the constraint of the constraint of

key, they spurned their former beverage. "No!" was their comment, "We want

dissonance, they fail to recognize it ination by maintaining that:

came inured. Scandal, that eminent standing theorists of the past century, toauthority, noted for her picturesque de- gether with their opinions concerning the tails rather than for her historical accur- intervals and chords employed in the best

deem effective, they resort to combinations to Grove's Dictionary, dealing with Diswhich, thus far, defy analysis.* However, eard, enters the field of psychology even Pathétique, especially the passage from

All thoughtful music students have obkey, they spurmed their former leverage.

"No" was their comment, "We want some of that there stuff that con-robot six way down!"

So habituated are many of our present of consolidated are many of our present of consolidated are many of the stuff when the speak of consolidated are many of our present of consolidated are many of the stuff without demanding further pregnancy to the stuff of the stuff of Haydo to Wagner and Tschail-seed as conceeding chert, without which so satisfactions, that, when they hear a genuine accreaing chert, without which so satisfactions, that, when they hear a genuine accreaing chert, without which so satisfactions, that when they hear a genuine accreaing chert, without which so satisfactions, that when they hear a genuine accreaing chert, without which so satisfactions, that when they hear a genuine accreaing chert, without which so satisfactions, that when they hear a genuine accreaing chert, without which so satisfactions, the state of sensational dissonant effects, especially Many of these disconances that so har-rowed the Philistines of fifty to eighty years ago, are now passed over by them special ago, are now passed over by them of choods and friedress. He so many distonic scales and trials. Eles on many distonic scales and trials. Eleman tells us that:

This is doubtless due to the influence of many of our modern tone-poorst who, in their search for "thrills," thrust their fished word deep into the larred of Dissonance many of the continuous problems. Then, no longer finding that which they

Then, no longer finding that which they

Then, are longer finding that which they surnountaine difficulties in supply this profiles green its purpose, constitutions of definitely than Richter or Ziehn, in easier 35 of the development section to the reprise. The fact that in Beethover's the profiles green and purpose the surnountained of the receivable of the Asset that the surnountained of the reprise of the Asset that the surnountained of the reprise of the surnountained of the surnou of harmonic powers held in reserve, that he had many other devices for maintaining the interest of his hearers, and that his climaxes were effected by a legitimate elaboration of his thematic material, should on harmony and composition, written long he-force, justified various "libertiles" and "froe artistic success or the tendency to follow theoriest." Bit illustrates the great flexibility any given, specified prescription for creat-



Its first appearance (at a) is fairly suave and simple; but, on its recurrence at the beginning of the development section, it assumes a more strident character, being combined with the chord of the minor ninth (Ex. 1 b). Again at c we find still another dispersion of the same chord, but here the effect is less intense, and both the lower and upper voices resolve into the dominant seventh

Chopin employed the same principles, but in a rapid movement and fortissimo, in his Grande Polonaise Op. 22. Here the effect is especially fierce, as the changing notes are strongly accented (eq. c#, bh and so forth) while the resolutions (f. d. cb, and so forth) are already emphasized



emotions we need but glance at the muchquoted measures from the last movement of the 9th Symphony. (See Ex. 3.)



footnote would have interested Beethoven but little. What he sought to effect was a cataclysmic outburst denoting a break with the past and clearing the way for a bright and cheerful future-so fully voiced in the ensuing "Ode to Joy." And yet, let it be remembered that this curiously bitter discord is a legitimate dissonance that emphasizes and points the way towards happy consonances, and is by no means a mere specimen tone-group "reigning supreme for its modernity and daring," as some would have us believe,

some would have us believe.

1br. Pront ("Harmony," page 102) gives this except as the only specture contribute the secretary of the property maining strings and wood-wind give the diminished seventh chord (Cf. E. G and Bb). its import.

The value of dissonances, not merely in w- 5 suggesting but also in compelling a movement of the voice parts toward a given goal, may be observed in the closing measures of the development section of the first movement of Schumann's Piano Concerto in A Minor, an outline of which is shown







If the reader has this work at hand, he To show that Beethoven did not hesitate will notice that the development, or workto use dissonances to express his pent-up ing-out section, begins in the key of Ab, rather remote from the tonic, A minor, Through a charming series of modulations. in which the motive of the introduction is tossed to and fro between the piano and orchestra, the composer introduces a new lyric variant of the main theme in G major, repeated in C major. Toward the close of this lyric passage a new motive, characterized by a diminished third, is evolved, Taking this gcrm (see Ex. 4, a, a, a --), we are led at first vaguely, but later more and more definitely to the reappearance of the main theme in the tonic. By playing the melodic outline of the upper voice part from the high B-flat downward to the A in the last measure, then adding to it the imitation in the alto part, and finally The theoretical speculations given in the playing the entire outline slowly, we may observe the new values thus revealed in this beautiful passage, in which the ele-

> In reviewing the works of Wagner one is impressed by his powers of invention Vengeance. that affect in a peculiar manner whatever Sometimes we have a long series of inthat affect in a peculiar manner masses:
>
> le touched. The consonances of the terdependent dissonances that give a deeper the bull's-eye. Rheingold Prelude, the Walhalla Theme, significance to the progression from one Brünnhilde's Sleep or the Chorus of Wel- tonality to another. We have seen a gracecome to King Gunther, on the one hand, ful suggestion of this phase of workmanor the dissonances that lend such character ship in the Schumann excerpt (Ex. 4) A to the themes of Hagen's Plotting, the kindred type may be found in the first Curse and the Draught of Forgetfulness, movement of Tschaikowsky's Sixth Symon the other, all bear the imprint of his phony (the Pathétique), only of much genius. Concerning the dissonant element, greater extent and far keener dramatic imwriters on the subject seem to overlook port. The 38 measures preceding the rethe fact that one source of Wagner's turn of the secondary (tyric) theme, built upon the F# organ point, contain the most strength lay in the masterly manner in strength lay in the masterly manner in remarkable specimen of harmonic developwhich he preserved the proportion between ment in symphonic literature. The interthe varying moods of a given scene and twining dissonances, always logical and the intensity of his dissonances. In play- legitimate, with surprise after surprise, ing through the fragment from the Rhine-





upon in passing, but everything is so cuphonious that we appreciate the admonitions of Richter and Ziehn, to dissociate the term dissonance from the concept of

In accord with Wagner's above-mentioned faculty for keeping the intensity of his harmonies in proper proportion to the emotional character of a given situation is the following fragment:



The most incisive dissonances in the drama appropriately strike our ears at the in-

Daughter's Scene in the last act of "Dic Götterdömmerung," we cannot fail to grass in the secondary is well known and, in this great work, its import.

17 Rebaikwarky's passionate devotion to his country is well known and, in this great work, its import.

culminate with such a terrific conflict of tones that it might seem that the bounds of symphonic propriety had been overstepped.

THE ETUDE



Did space permit, the outline i the entire No mere combination of consonances passage would show that tiles dissonant could possibly so strongly suggest the lim- climax is the inevitable result of the prepidity and liquidity of the Sacred Stream ceding measure. Again, while the low E# and its Nixies. Within the five measures of the trombone and the tuba against the indicated there is but one triad touched F# of the kettle drums and the G2 of the 'cello and first bassoon produce an effect startling in the extreme, they are nevertheless, tones of a well-known chord, but in an altogether novel distribution. This harmony is the same, in fact, as that employed by Chopin in his Barcar ile, Op. 60, in the 7th measure before the close. Compare Ex. 7 a and b with c and d At e is a bit of Chopin's figuration to suggest his elaboration of the chord at c. In both instances we have to deal with an augmented six-five chord and its resolution above an organ point on F5.**. To appreciate the Chopin excerpt we must also inspect the preceding seven measures. Then we shall see that the chord at Ex. 7c was as inevita-

ble as in the Tschaikowsky ex mple at 7a. The problem touched upon by Rimsky-Korsakoff, in the motto that head this article, had already afforded Dr. Marx, some eighty or one hundred years ago, a field for speculation (Compos mons-Lehre Band I). After considering the flavorless quality of certain old school Italian music, where consonances predominate, he says:

"Composers of that school avoid dissonances Composers of that school avoid dissonances, especially the unprepared, or at most employ them as spices, in order that the main diet of the aural banquet taste not too insighd. But, bestation and contradiction are unavoidable. How much seasoning is beneficial? Where does it begin to be too much? On this point there has never been agreement."

stant that Hagen drives his spear into the At the present day the element of condivulnerable spot in Siegfried's back. These ment seems to outweigh the nutritive qualare no arbitrary tone smudges thrown in ity of that which is served at the "aural at random, nor are they the result of mere banquets," as Dr. Marx quaintly expresses ment of dissonance is as essential as it is lucubration. They are, on the contrary, it. In Ex. 8 we see an interesting specithe inevitable result of the clashing of the men that illustrates this point. It is by a themes associated with the Curse and with composer whose belief is that Ugliness. not Beauty, is the aim of the artist. If such be his objective, he seems to have hit



**In the first case this organ point happens o be the dominant; in the second, it is the onic, but the relative resolutions are the

The Music that is in Every Man

An Interview with the World's Most Remarkable Entertainer

"Roxy"

(R . L. ROTHAFEL)

THE ROMANCE OF A MAN WHO IS HEARD OVER THE RADIO, BY MILLIONS OF PEOPLE, EVERY WEEK

radio and moving pictures, is responsible individual. for revealing to the public, "Roxy" (R. L. "Thus it was that very early in my ex-ality, novelty, but, most of all, always acter. The main console, or collection of general public.

More than this, it was the initiative and it all seems like a wonderful dream. genius of "Roxy" that led to the first large moving picture theater orchestras. The introduction of numerous similar orchespicture theaters all over the land, and

Greater Opportunities

IIIS CULMINATED in the orchestra of one hundred and ten men in the present great "Roxy" theater in New York, Only a few years ago musicians pointed to the great number of inexpensive musical events in European cities. america now has, it is estimated, some ten times as many opportunities to hear great music finely played, at slight cost, as has any European country. Much of his is due to the ideas and initiative of 'Roxy;" and, therefore, he deserves unique cognition as an educator.

The career of "Roxy" is unusual even n America, the land of limitless opportunity. He was born in Stillwater, Minnesota, forty-five years ago. When he was twelve, his parents moved to New lork. His first employment was as a cash boy in a Fourteenth Street department store. His mother died when he was fourteen. He wanted to see the world and therefore joined the United States Marines, benefiting enormously from the discipline of this most severe branch of military service. He became a Corporal and is now a Major in the reserve corps. But we shall let him tell something of his

"After leaving the U. S. Marine Service, the very idea of 'service' was uppermost in my mind. I wanted to live my life so that it would be of as much value to as many of my fellowmen as possible. The moving pictures struck my imagination very forcefully. I aw in them something which would relieve the tension of the American business man. Not since the beginning of time, have we known the kind of business intensity which the American man engages in every day. He holds himself down to his prob lems and keeps h's energies at white heat for hours. Unless he had some means of relaxation, mental, physical and spiritual, our men and women would be destroyed in a generation. Their minds and bodies would be burned up with the friction of the daily grind. With them would go the

"The main thing is that his relaxation must be easily accessible, appropriate to his needs and inexpensive. That is, he wants to be lifted out of his humdrum monotony of business routine, no matter how much he may 'love his business.' He calls for romance, beauty, information new ideas, art, architecture, music. He de-

sandwiched in between novel entertain- be made for this, at all costs. When I to dream of a cathedral of the moving organ, ment features in such a way that his proj- think of my first theater, in a little Penn- picture, a dream I have realized in my ects have great educational value to the sylvania town, and compare it with the present theater. great modern 'Roxy Theater' in New York,

An Initial Venture

tras of symphonic complexion in moving that had been used by the local undertaker. to the public, which appealed to the mind What more lugubrious auditorium could and soul, points to a revolution in opportunities for be conceived? Imagine the change! The the development in public musical taste in projector was crude, the screen billowy largest similar building in the world. It and the lights poor; but the people liked covers an area of fifty-two thousand, two dreams, enabling me to try out, in very is one hundred and fifteen fect. There are

> Milwaukee, determined to develop on a Forest City would look like a box placed larger scale my ideas of leaving nothing on the stage of the 'Roxy Theater.' undone to make the moving picture theater the most inviting place in the neighborthe most inviting place in the heighnor-hood. It had to be beautiful. The service must be persistently as fine and courteus. must be persistently as fine and courteous as that in the best homes; and the music, this building. In fact, it is built around a above all things, must be of the highest huge organ. This organ itself is installed order I could afford to buy.

Rothafel), a genius in showmanship who perience I saw that music was to play an beauty, beauty-beauty for the eye and keyboards, has five manuals and pedals, has devised an altogether unique plan for all-important part in the moving picture ear, and comfort and safety for the person the other two consoles having three manthe regular dissemination of great music, theater of the future. Provision had to of the auditor. It was then that I began uals controlling special divisions of the

the managing director of the Strand, the of the greatest organ performers. Also a Rialto, the Rivoli and the Capitol theaters, grand piano may be played from the orin New York. Each theater gave me an success of his tactics brought about the 66 N THE first place, my initial venture opportunity to make a distinct advance in was not a theater at all, but a store the art of presenting a form of inspiration

> "The Roxy Theater in New York is the That store was the laboratory of my hundred and fifty square feet. Its height primitive ways, some of the ideas I had. seats for six thousand, one hundred and "Then I went back to Minneapolis and eighty-six persons. The little theater in

in sound-proof chambers under the stage,

A COMBINATION of an unusual mands entertainment; and sub-consciously brain and personality, together with the entertainment of the entertainment which the entertonous development of the leaves him a better, stronger and happier tradio and moving pictures, is responsible individual.

This was my great opposite unity of the control of the deaves him a better, stronger and happier tradio and moving pictures, is responsible individual.

This was my great opposite unity of the control o

"In the grand fover, or entrance, is an other three-manual organ operating from "After the Regent, I became successively hand-played rolls, reproducing the playing gan keyboard.

"The orchestra pit accommodates the symphony orchestra of one hundred and ten artist musicians. The entire 'pit,' with orchestra playing on it, may be raised or lowered fifteen feet, by a series of electric elevators. This is done at every performance, so that the orchestra during concert numbers will not be submerged in the pit. There are, in addition to the orchestra of one hundred and ten, the following musicians regularly connected with the staff:

"Three organists.

"Four conductors.

"Eight composers and arrangers. 'About fifteen vocal soloists under contract, though all do not appear in one

"Chorus of eighty voices

"Ballet of thirty-six dancers. "One hundred and twenty-five men and women, under the discipline of ex-sergeants of the Marines, comprise the house staff and attendants, drilled to the highest efficiency in meeting all manner of possible emergencies. For this staff have been provided club rooms, library, gym nasium, hand-ball courts and showers These are instituted so that our staff may be in prime condition to render the greatest possible service to our patrons. It is not philanthropy-just good business.

Welfare Provisions

"THE INSTALLATION of a complete hospital and operating room in the building, with a trained nurse in attendance, may seem unusual at first; but when it is realized that the theater is visited by at least fifteen thousand to twenty thousand people a day, you will realize that we are responsible for the safety of a small city every twenty-four hours.

"THE ETUDE reader will please pardon the more or less superficial way in which I have spoken of some of the features of the great 'plateresque' temple of art in New York, which I am proud to have to bear my name. My reason for going into some details is to indicate the whole, purpose of my ideal-to reach as many people as possible with artistic beauty, romance, information, rhythm, but most of all music, music music! I have little interest in the exclusive few. My work must reach all or none. It is for this reason that we expend for music at the Roxy Theater over seven hundred thousand dollars, as all of our pictures are accompanied by music written e-pecially for the occasion or by selections from the greatest masterpieces in musical literature.

"Just as I was developing my bigger plans, along came the marvel of the radio. This presented the greatest opportunity that can be imagined for carrying music to the homes of everyone in America



ROXY AT THE CONDUCTOR'S STAND

Moreover, through this means we read with music of the highest character, and every week during the year, fifty times as many people as may be reached through a symphony hall or through the great on ary house When an artist like Mischa Levitzki plays at the Roxy Theater, he quadruples his audience every day. As a result of this alone far more people are hearing fine music in America now than in any European country. Atmosphere? Why, all the atmosphere, poetry and beauty of all the countries of the world, not merely of this generation but of the centuries are portrayed on the screen. I grasped this opportunity with joy. Together with a group of artist entertainers I established

When the great new theater went up, special provision was made for radio broadcasting of comprehensive programs that are now heard weekly by millions. These radio hours are the happiest hours of of my life. Our radio broadcasting studio is the last word in modern equipment. We have been told that the broadcasting is so perfect that it seems as though the whole party of entertainers were carried in a body to every home having a really good these are as necessary in the modern home inusical notation as the chairs, beds, knives and forks.

what is now known as 'Roxy's Gang'

tional character

"At all times we have tried to make these as informal as possible, sandwiching in comments and lighter features to retain the interest of those less enlightened

in musical art.

"I would give twenty years of my life if I had had a fine musical training—that is, if I could play an instrument well. My theory is that every man has his given quota of musical talent. It is just a much a part of us as our flesh and blood. It has been given to us for some fine purpose, and is a force which should be nnderstood, trained and appreciated, just as we are trained to read and to write. A fine training in playing an instrument is a tremendous intellectual asset. People often seem amazed that I can conduct my great orchestra when I do not know one note from another. This I do because I have heard the works over and over again and have in my mind a mental picture of



APPARATUS FOR PRODUCING WIND EF-FECTS IN THE "ROXY" THEATER ORGAN



"ROXY" STANDING AT ONE OF THREE GREAT ORGAN CONSOLES IN THE ROLY THEATER

receiving set. A fine radio set, a fine the melodies and harmonies, which is not ables me to regulate the tempos, the cres- casily sounds which a few years ago would music reproducing machine, a fine piano- connected in any way with any form of cendos, diminuendos and rhythm by my have been declared non-existent. The

Music is like a luge tapestry-to me, a stands and which seems to meet with to a similar extent the field of all our other Sometimes the radio broadcasting artist tapestry of human emotions. It seems to warm favor from my audiences. My adsenses, so that we can see and feel things is blamed for shortcomings that are enme that it must be born in the composer's vice to parents is most emphatic. Give imbelievably distint from ustriefy due to the set. However, the radio soul in the same way, only he has the your children a fine musical training. It has become so popular that everyone wants training and understanding to write it is needed now more than ever, since the a better and ever better set and better loud down. I must depend upon my ear and world has more musical opportunities than speaker. With greater immediate artistic my memory. But, after having heard over ever before. It is just as much a mistake resources than any institution in the world, and over again the finest music of the in this day to neglect to teach a child to resources that adjustance in the world for orchesters, I voluntarily formed play an instrument as it is to neglect to on Monday nights and on Sunday after- standards of taste which, with the natural teach him to read. Start right away benoons, programs of a very high educa- musical instinct that I know I have, en- fore it is too late."

A Composer New to Etude Readers



yet so small as to have to stand on a low leader, Mr. Sevitsky embodies versatility, bench to reach the compass of the in- energy, sincerity—in fact a real personality. strument. He won the Cesar Cui ScholarThe compositions of Mr. Sevitsky are. ship and, the year following his gradua- first of all, melodic; and to this most de-

Fablen Se- cow Symphony Orchestra, with Serge is to give quick studies, of an easier grade, VITSKY (orig- Koussevitsky as conductor; to which were for hands together, to be taken and finished inally Kousse- soon added appointments as soloist of the as far as possible, in a week. v i t s k y), Imperial Theater of Moscow and profesdouble - bass sor of the double-bass in the Imperial Convirtuoso, com- servatory of music of that city. In 1922. ductor, is a state Opera and the Philharmonic Orserge Konsse, conducvisitsy, conductor of the Bostor of the Bostor of the Bosand many almost immediately engaged with the ton Symphony
Orchestra, and
Philadelphia Orchestra.

avoid con Chamber String Sinfonietta, the first or- tical policy."—Sir Walford Davies. fusion of the names and interests of the ganization of its kind, consisting of eighttwo. Born in Wishny Wolochok, Russia, een artist members of the string group he comes of a distinguished family of of the Philadelphia Orchestra. This Sinwhich his father and uncle were noted fonietta began rehearsals some three years ago and already it has made a name by As a boy he began the study of the violin its unique interpretation of musical works while in school at St. Petersburg, but seldom heard, from the older classies to changed to the double-bass when he was the modern school of composition. As a

ship and, the year should be received his sirable quality is added a rhythmic and diploma from the St. Petersburg Con- dynamic sweep which lends to them a disservatory, of which institution he is the tinet appeal. His Chanson Triste (A Sad only one to possess the gold medal for Song), originally written for the doubleally one to possess the gold meant to. Song), originally written for the double-bass, bass, which the composer has trans-Mr. Sevitsky's first professional engage- cribed for the violin, appears in the music ment was as first bass-player of the Mos-

"It is only natural that composers should write in the idiom of their "It is only natural that composers should write in the idiom of their forefathers until such a time as the feeling of a new national instinct shall arise. And it cannot be denied that racial instincts are just as apparent in music as in architecture or any other art form. Music may be international; but musicians are not."-Walter II, Nash,

Potential Sound Always Present

By C. HILTON-TURVEY

STRICTLY speaking, there is no such thing as a sound unless there is an ear to hear it The atmosphere is full to overflowing of ribrations coming from all directions; but for the most part, they are unheard.

The writer was talking with Mrs Mas Dowell, founder of the art colony at Petersorough, New Hampshire, one day. She leclared that of all the marvels of the world which had been discovered, none inpressed her as did the condition which the radio has disclosed-nam.ly, that we are surrounded by a web of potential sound that passes us in silence unless we listen in with the proper instrument.
"Just think," said Mrs. MacDowell

"that all the sounds from all over the globe are even at this minute flowing through this room in which we sit, and we are quite maware of them, except the few in our near neighborhood."

The radio has, in fact, enormously enlarged our field of sound. To-day we hear baton in a way which my orchestra under- science of tomorrow will no doubt enlarge

The Rut of Separate Hand Practice

By MARY E. WILLIAMS

The Publ. who is enjoined to study new and more difficult pieces with separate hands, so as to get the most and best out of them in touch, phrasing and fingering, often gets the habit of not trying to find out what can be done with the hands playing together. A good plan in such cases

In addition a few lines of sight-reading, taking only two or three minutes and listened to regularly by the teacher at every poser and con- he became first bass-player in both the reading at home. For such practice it is

"A man may give his child a national dropped the Mr. Sevitsky has won a notable success grace. Welsh music is surely not to be put dropped the grace. Beesa must be surely not the Philadelphia on like a garment. . . as a general place



THE CHIMES IN THE "ROXY" ORGAN

Things That Lend Brilliance to Piano Playing

By MARK HAMBOURG

Accents are like the touches of the art-

a cardinal essential that nothing should

Half Staccato Helps

A VERY ESSENTIAL way of obtain-ing brilliancy in rapid passages is by

adopting a half staccato touch; that is to

the highest possible articulation, and with

a loose wrist; also by raising the hands

say, by playing with thrown fingers and

look labored or hard to master,

playing and brilliancy.

T IS DIFFICULT to compress into so Rx 4 short a space as a small article a subject like "Brilliance in Piano Playing," as it has to do with the very fundamentals of technic, even with so elementary but essential a matter as how the fingers attack the notes on the keyboard. However there are certain particular means of obtaining that sharpness of outline in pasis quite Slavic in its nature, Without this sage playing and that definite relief in accent, a Mazurka sounds like nothing melody, that make for brilliance, but a little jerky dance, but, with its

THE ETUDE

What do we really mean by brilliance? I think that it consists in a combination enters into it all that dashing, devil-mayof three qualities; one being a vividness care jauntiness of rhythm which constiof effect through the skillful juxtanosition of light and shade; the second, an appearance of complete ease in execution; the third, a perfect sense of rhythm. And how lightful lilt, and inspires everybody with can this brilliance be attained? Well, the desire to dance and enjoy himself, every fittle helps; and, apart from the Unless that accent is present, the music general mentality of each individual per- will sound dull and spiritless, no matter former, there exist various definite means how charming are its melodies.

One of the most important of these ist's brush, which put light and shade on means is the application of accents. For Accent, for instance, on the apex of a tion of the listener to appreciate its purpose. Accents on the strong beats of the measure will give an outline to continuous successions of rapid notes, and will prean appearance of mastery to the greatest

National Accents

THEN THERE are the Accents which is to manipulate the fingering of passages, give a national character to music, and also of melody, so as always to use the second beat of the measure in the Polish Mazurka. Good examples of this peculiar rhythm are to be found in Chopin's Mazurka in B-flat, Ob. 17, No. 1.



and in the popular Polish Dance of Schar-



For something more scintillating, the Mazurka Brillante in A by Liszt has many characteristic measures such as in its third theme:



while the Spring Dawn of William Mason

one, as it strikes the root of all uneasiness correctly with plenty of variety of sound. and awkwardness at the piano. For there For the more light and shade that can be is not the slightest doubt that the way the painted into the music, by every kind of pianist sits at his instrument, and holds different tone color, the more brilliancy it his hands, affects both his own mentality will acquire, and the impression his playing makes on Phrasing of music is almost as imporhis audience, And especially as regards tant for imparting brilliancy as rhythm. Inof brilliant playing, who stoops heavily the musical material into meaning and sigstriking beat imparted to the music, there tutes its charm. The same applies to the waltz. Here it is an accent on the third of brilliancy; and elastic hands, arms, and ists the imagination remains unmoved. heat of the measure that produces the dewrists are all necessary for its production,

if these are introduced in proper places relief and atmosphere. They are of course round tone, finds it very difficult to get as musical combinations, no doubt, but difonly means of insistence upon rhythm; and, the rapid high relief into playing which ficult to grasp and take to one's soul! as I have said over and over again, no creates a glittering atmosphere. The nat- Of course in piano playing, as in ever passage will give it the necessary impulse brilliance can come to piano playing or ural medium for such hands is roundness, art, there are always two opposite school brilliance can come to piano p liance; whilst, on the other hand, the cal players, and the epical ones. Some often, too, this special consideration of accents helps in the negotiation of technical stretchy, long-fingered, bony hand has it are gifted especially for singing exquisite passages, and enables the planist to impart much easier for the delicacy of articula-melody, others for evoking great emotions tion which makes light and shade and and passions. There are artists whose vent them from becoming garbled, or difficulties. For to obtain brilliancy it is rippling passages. At the same time, these mission seems to be to soothe the mind; A great help to the appearance of case glitter.

different concert halls one has to play in; according to the amount of thought that such as the very pronounced one on the the strongest fingers on the notes which because acoustical properties affect all [has been bestowed upon them by the variought to be loudest. Skillful fingering is have been speaking about as regards ac- ous artists. There is, however, this reseraltogether a most necessary aid to all fine quiring brilliancy. Music gets lost in big vation, that there are certain canons of halls where there are great spaces. There- style and taste to guide the interpreter: Brilliancy can be stimulated also by the fore, in large places the pianist has to play for example, Bach cannot be played in the help of the loud pedal, which intensifies much more slowly than in small ones, and same spirit as Chopin, and vice versa! But sound and fills it with power. On the in highly acoustical halls, where there is within certain limitations of this esthetical other hand the pedal can absolutely muddy a great deal of echo, he must play not only kind, interpretations may be widely varied. the music when unskillfully used, when it more slowly than usual but also more softcreates just the very opposite effect to brilly. Loud and rapid tones get swallowed up creates just the very opposite effect to mind in the echoes, and for the same reason much less pedal should be used when play
TO COME TO the heart of the whole matter, the fact which really makes ing in very big buildings. As an illustration of this, it is a fact that singers with small voices succeed best in making a good effect in great halls, like the Albert Hall, London, which is one of the biggest of concert halls.

> Value in Accuracy a flower wist, task by fathing the from the keys when playing chords, and at the end of passages. No doubt exaggerated movements with the hands and arms Not a slavish exactitude which thinks only will impede velocity of technic; but sup- of producing the correct text; but the expleness of action while playing gives elas- actitude which insists in giving to all the charm, all rolled into one. ticity, and above all relaxation of tension. notes their full value, never holding one

From the day when he made a brilliant début as a child prodigy, at the

age of cleven, in 1888, the name of Mark Hambourg has been one of the

most familiar in pianism. Having received a thorough training from his

father, he completed his studies with Leschetizky in Vienna, after which he

made many triumphs in his numerous concert tours of the entire civilized

world, having been peculiarly successful in those far-away countries of Australia, New Zealand and South Africa. For many years he has been a

leading figure in the musical life of London where he resides as a naturalized

acquiring brilliancy-appearance is a rul- telligent phrasing gives the right emphasis ing factor; for no one can give the effect to the theme which requires it, and shapes over his piano and labors along with his nificance. Nor can musical interpretation fingers as though he were frightened of be made interesting, much less brilliant, getting an inch away from the keyboard, without discerning subtlety of phrasing. Its for fear of taking a wrong note. Thus absence, and the consequent lack of tone even the actions of the body of the player variety which must accompany it, render at the piano have to do with the creation piano playing dry; and where dryness ex-

Imagination Indispensable

Now some PEOPLE'S HANDS A NO WHAT is the interpretation of music which is starved of imaginaare much better adapted to playing tion? It can only sound dead, cold, flat, with brilliance than others. For instance, and there can be no brilliance in it, no atthe short fat hand with stubby fingers, so mosphere; nothing but a succession of a picture and thus create the illusions of admirably fitted for producing a soft, notes, chords and progressions, interesting

bony ones have to be careful not to get there are others who needs must stimulate hardness of tone in their endeavors to and rend it. There is for this reason, no piece of music which is not capable of A few words I shall say here about the several interpretations, all of them good,

the difference between brilliance and dullness in piano playing, is talent. The pianist of real talent is never absolutely dull: he always shows brilliance in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so mexplainable. It seems to consist of the ability to create, the personality to dominate, the strength to impress, the magnetism to

But, to recapitulate, without discussing This point of not being "glued to the on too long, or taking one off too soon. the mysteries of talent any further, I have keyhoard" (as I call it), except in legato Also, being exact to observe the structure found that brilliancy in piano playing can and cantilena passages, is a very important of the music is essential, so as to phrase be obtained, from the student's standpoint, hy the following means: accents in their proper places; the intelligent use of the pedals; the supple articulation of the fingers; elasticity of the wrists, hands, and arms; sensible practical fingering; exactitude of values and phrasing; variety of tone color; and, sometimes, from the study of acoustical conditions. If all these points are mastered and still there is no brilliancy, why then the student must shut up his piano and try some other instru-

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The Pelicans and the Piano

By JAY MEDIA

A New Revelation of the Significance of Practical Musical Graining

"Oh the Pelican is a festive bird, Behold his matchless worth! His beak is twenty inches long, The largest mouth on earth."

seven years. Roy had been a member of the Pelicans so long that they had almost Intelligentsia bitterly. forgotten his last name. No one ever thought of him as "Mr." Roy Winston, though everyone knew that he was in the chemical supply business and conducted with very little ostentation a prosperous plant some five miles out of town. Roy was "odd." Most of what he had to say

YOW, BOYS, sing it again and might in some clandestine way be connected that the Intelligentsia thought the loftiest policeman, who called the Intelligentsia, the natural born method of showing "real life." "sinks," and said that they look on a give it a real wow," shouted the with the intelligents, it is mentioned at showing "real lite."

McLaughdin (Wicker Furniture and Baby "Yours-for-a-finer-life" organizations inner significance of radical movements and Carriages). "Sing it again and give it a Somehow the Pelicians gave great and deep state of the properties and, in "Stars and Stripes," was thing to be reting it faithfully every Thursday noon in addition to that, they were happy and they vered and protected as the emblem of certhe Gold Room of the Aromack House for were optimists and they stood for uplift tain principles of manhood courage in addition to that, they were happy and tray were of and protected as the emission of coupling were optimists and they stood for uplift tain principles of manhood, courage, integrity and high ethical standards. Intelligents

What the Intelligentsia Thought

with public affairs to the extent of prompting certain civic movements which, while they unquestionably beautified and was "odd." Most of what he had to say bettered the city and contributed to the was said with his fingers on "the box"— security of little children, were really none. as the large chony piano was technically known to the Pelicans. Where the business of the Pelicans. More than this, they refused to sling mud and

gentsia. How was it possible that the Pelicans could endure such things when HEN, again, the Pelicans interfered they could be so easily inoculated with the virus of moral dyspepsia and intellectual pessimism if they would only join the In-

The "Speakeasy" a Paradise

A S A MATTER of fact, Roy was quite shown to the Pelicans.

than this, they refused to sling mud and Innocent of all contact with the Intel.

Allan MacBride (Agricultural Machinery)

In fact there was a suspicion that Roy* rejected the circulation of smutty stories ligentsia. He agreed with his friend, the turned to Bob Holmes (First National

"ginks," and said that they look on a church as a kind of cuspidor and on a "speakeasy" as a paradise. He realized the big purposes of the Pelicans and wished that he was a better mixer. He enjoyed the meetings and liked to be known by his fellowman as a brother, not

as a suspicious character. "Ahem," said the President, waving his napkin, "You men have made a fine turnout today. I have a disappointment for you, but before I tell you about it I want you, but belief tell you about it? Want to get this one over. 'What does the Scotchman do with his old, rusty safety razor blades?' Don't anybody know? I'll hand it to you again. 'What does the Scotchman do with his old, rusty safety razor blades?' Why, he shaves with them!"

The laughter was respectful but feeble.

more mummies like that I'll drop the vantage and have done more to mark this lessons to." club." But of course MacBride was a as an age of music than anything else. In

on the President. "And now I have a sur-interesting and profitable. If there was a "Where's Nat Smith?" asked Roy. "He Senate. Did you know that many of the prise for you. Next week we are to have time in the history of the world when one ought to say something about music. He greatest statesmen in the world have had with the according about music. with us as speaker Professor George Wil- ought to study music that time is now. talk on Botany

(Old Metal Corporation).

tions of flowers and vegetables," noted the speech, Percy Wilson (The Hyperion Book Shop). about it, Perce. The wife told me this lessons at the present time to stand. That's music. The folks came out here from

The Absent Bubble

44 A ND NOW," said the President, "for plies) why he is giving his son piano lesable William Bubble, who was to make our address today, was called on a law case and sent this telegram saying he'd come some other time.'

This was followed by consternation, not unmixed with relief. Bubble was anything but an effervescent speaker and had aired his political ambitions twice before at meetings of the Pelicans. But not to have a speaker-that was something else again. No matter how perfect the fruit cocktail, the chicken croquette, the fresh spring peas direct from the can and the bisque ice cream, a Pelican meeting without a speaker was unthinkable.

member of the club has spoke to us at least twice and I'm up a stump."

"Every member but Roy," interrupted Johnny Burt (Say It with Flowers). Johnny Burt (Say it with chorects), he must think that music is something far "Why not make Ry do his stuff? He's more important than a mere pretty accome the club, was listened to with great re-instrument is of priceless value in any accommendation of the standard control of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument is of priceless value in any accommendation of the standard to with great re-instrument in the stand legs and peep. Come on, Roy, you've been batting that box long enough. Why don't you talk on something? Talk about music

the inevitable "He's a jolly good fellow" got Roy upon his feet.

club owes you a great debt. If we hadn't "Wait a minute. Talking of a hard-boiled you at the box to pep things up lots of business man makes me blink. Are you why every child should have an opportu- ment my parents ever made for me times our meetings would have been a frost. guyin' me? You know the trade calls me nity to study music. Then nobody ever Why? Well, when you have had a course You know music is a great thing, a wonthe fifteen-minute egg. Well, I won't let thought of music as anything but a kind of training in music, your mind is force derful thing. Some think that music is for 'em sell me any paper raincoats and they the Intelligentsia. I don't. I think I would know it. I've been buying for nearly give anything if I could play the cornet thirty years and before you can sell me tion for a boy. Now I have a confession have to play several thousand notes in the now as I used to when I was a boy. Say, this music stuff you've got to show me to make. I studied the violin and studied course of a few minutes, you are drilled men, did any of you ever belong to a little how any man in the dry-goods business hard, but I am ashamed to say that when into a kind of super-mental state. I don't was more fun than a box of monkeys,"

Straight from the Shoulder

years this is known student, our worst get, mine very interior in the real will be the truth I often wished I had a lion miles from what I'm talking about. I level my wishin like a friend, and I nerves, your misseles and your mind to list a student with the results of the real will be a friend, and I nerves, your misseles and your mind to list a student with the real will be a friend, and I nerves, your misseles and your mind to list a student with the real will be a friend, and I nerves, your misseles and your mind to list a student will be a friend, and I nerves, your misseles and your mind to list a student will be a friend, and I nerves, your misseles and your mind to list a student will be a friend, and I nerves, your misseles and your mind to list a student will be a friend, and I nerves, your misseles and your mind to list a student will be a friend. to tell the truth 1 often wishen 1 had a floor names from what all claiming about.

A over my violan nice a triend, and I herves, your mustles and your minute chance to tell you fellows something I'm talking about a real mustcal training would like to meet the employer who just the right note with the right force at chance to tell you remove sometimes an issuance and a rest mental training to the contract the employer who just the right note with the right time. Translate this drill in a contract as I see it. You've told me from start to finish. What I want to ask made me give up music and tell him what the right time. Translate this drill in a contract to the mean much to him because it seems for two years that your Retail Dry Goods mean much to min because is seems as two years and your second any other means and may must would have means.

(like bridge and knitting and other ways Merchants' National Association with helped me in so many ways that I have "The training in memory that or gets the bridge and knitting and other ways Merchants' National Association with helped me in so many ways that I have "The training in memory that or gets the bridge and knitting and other ways Merchants' National Association with helped me in so many ways that I have "The training in memory that or gets a second of the property of the of th day. Another says music seems to min substitute of the original file a jumble of sounds. Another Strawbridge and Cothier Department better. Well, or saked me to tell why this training alone is worth while music in the world is piped right into our homes by radio like water, gas and electricity, and anyone can have a library of Tily has a degree of Doctor of Music,

world's history when music was brought so close to our homes. The kings and laughed Malone,

as an age of music than anything else. In "Right you are," laughed Butter. And go instance, Will Van Houghton, You have "I thought you'd like that, men," went whole study of music is made vastly more all right."

son Carthurers, Ph.D., who will give a "Now, men, I haven't any speech and I am just going to talk straight from the your stuff." "Where's Botany?" asked Dan Ludlam shoulder and give you my dope on why every child should have a chance to study "Botany? That's the rules and regula- music. But I want you to help me make

"First, I'd like to have all you men here "Yeh-well, that's how much you know who have children who are taking music morning that the row of roses she set out about what I thought—about sixty per cent. Boston and both father and mother were (Optical Goods and Photographic Sup- of the piano in the parlor. Dad used that Valdimir Karepetoff, Steinmetz's suc-

Mat responded glibly.

"I have an alibi. Like most of you men to his friends that, at the beginning of the 'cello? Do you know that Alfred Ein-I have been so busy hunting down the coin our republic, men like Thomas Jefferson, stein, the most famous of European scienthat I leave my home to the wife. She said Michael Hillegas, the first United States tists, is a virtuoso violinist? Do you know to me one day that she thought it was about Treasurer, and Francis Hopkinson, Judge that Ralph Modjeski, the greatest of time little Mat started and I said, 'Go to of the United States District Court, were American bridge builders, can play a it.' To tell the truth, I never put much all excellent musicians, while Washington, Chonerto or a Beethoven Sonata stock in music lessons for a boy."

Franklin and others took an immense in at request and still parallels are the stock in music lessons.

"Well, Mat," Roy went on, "You carry the Kodak line and make most of your

"George Eastman."

"He's some business man, isn't he?" "I'll tell the world!"

in Rochester? When a hard-boiled busi- Steel Products Corporation) tell why he citizens and hosts of others have thue and ness man planks down a fortune like that

"Strike Number One"

STRIKE number one!" shouted Wal-Insistent shouts of Roy! Roy! Roy! and Sporting Supplies). "Mat's out on first." "Now, wait a minute, Roy," interjected Mark Butler (the Empire Emporium-"Ahem," said the President, "Roy, the the Department Store Transcendent),

"Fine!" exclaimed Roy, who was now more excited than any Pelican had ever seen him. "I'm right with you, Mark. WELL," said Roy, "after seven Jazz may entertain the man a little, but now consider not only as a bad personal you have to play thousands of notes of years this is kinda sudden, but won't get him very far. Jazz is a mil- mistake, but also as a bad business break after another you have to train your

"Do they pay profits?" "I wish I had a slice of them!" "Well, did you know that Herbert I.

Our Musical Forefathers

shingle on his front porch, Dr. Nathaniel Smith. He rose and said: "Well, I was sort of brought up on and many others?

It ought to be one hundred per cent. proud about culture. They judged a fam-Now I'm going to ask Mat Kellerman ily's social standing partly by the make to say that good music background was cessor with the General Electric, is a prac-Franklin and others took an immense in- at request and still practices regularly two

profits from it. Who is the King of the to have the best in life. I started my son Wister, Upton Sinclair, Rupert Hughes in music so that, no matter what society and John Erskine, are practical musihe found himself in, he would not have to cians? Do you know that Cyrus H. K. take second place. I'm mighty glad I did Curtis, most famous of American pub-

through. Now let Charley Lea (National tion? Do you know that these famous

A Tragic Blunder

"M EN, I'M glad you gave Roy a this subject is one of real importance. Fifty years ago, when I was a boy, it as a business man what music has done would have been impossible to get a group for me. 1 studied the piano for seven of toy, something all right for a little girl, to think about four or live times as but wholly useless as a part of the educa-quickly as the ordinary man's. When you I found that my boss looked down upon want to brag, but I find that in many a music and considered it as a detraction— business deal I have been able to think all something likely to take my time from around the other fellow. business-I reluctantly gave it up. This I "Then music makes for accuracy. When

en have of taking up the slack of the sources ment and control of taking up the slack of taking up the slack of taking up to slack of taking up the slack of taking up to started my Bill taking music lessons. A few years ago I went to a banquet in vates—the ability to collect yourself and New York and met Mr. Charles M, make yourself do what you want to do at Schwab, President of the Bethlehem Com- command. That means self-control. pany, America's Steel King. Did any of gives you nerve to face any emergency that you know that Charley Schwab started calls for quick mental action. the great Interpretations of the finest arthat he composes music that seas, untries you have une charge sensitive tists by having the modern player piano plays the organ every Sunday and that life as a professional music teacher and he has conducted the Store Choral Society organis? Did you know that he has he has conducted the Store Chorar Joseph Strike Two! Mark's out on second," mental drill be got in music, a drill which has helped him in all his organizations of music gives you a means of the study. aughed Malone,

"Now wait a minute," continued But. Well, the next day I bought the finest time which is one of the most interesting the which is one of the most interesting. When queens of yesterday never began to have

"Now wait a minute, continued pair, with the heart my 1 bought the finest time which is one of the most interest such an immense variety of great music ler. "Do you suppose that will make me piano I could purchase and found the best and delightful experiences in life. When

Bank) and said, "If Hal unwraps many ventions have an enormous educational ad- if you had a family of children to give "Thanks, Charley! That meant a low comming from you. Wastern a low comming from you. Wastern a low comming from you. Wastern a low comming from you. more coming from you. Well, I could essons to." (Sight you are," laughed Butler. "And go the round with all of you men, For your heart set on Statesmanship, the State ought to say something about music. He a practical musical training, including just sent his boy to New York to study both heads of the II. just sent his boy to New York to study with a great teacher. Come on, Doc. Do both heads of the U. S. Congress under the confidence of the U. S. Congress Coolidge, Vice President Dawes and Speaker Longworth, to say nothing of Earl Balfour, former Prime Minister of NAT SMITH was, according to the England, Benito Mussolini, Prime Minister of Italy, Premier Painleve of France, Premier Paderewski of Poland

World Leaders

the electrical line. Do you know one of the marks of an educated gentle- tical musician and has given many public man, and he never got over pointing out recitals as a virtuoso on the piano and or hours a day? Do you know that four of "Of course, we all want our children America's best known authors, Owen "What do you suppose George Eastman "Fine, Doe," said Roy, smaling, went me analysis, and a few converts before we get twelve million dollars for musical dense than a few converts before we get twelve million dollars for musical dense. spect, possibly because he was worth al- life work? It seems to me mighty signimost twice as much as any other man in ficant that men of this type with a musical training have risen to the very top.

How to Double Your Thinking Speed

chance to-day because I feel that bject is one of real importance. "N OW, IF you will excuse me for being personal, I'd like to tell you

"Poise is another thing that music culti

in their palaces and counts, notwithasanos give my chainten music iessons?

Sit down, you old bachelor," snorted real message for you and I don't want and the music only. It takes one's mind year for their music. These marvelous in
the President. "You'd be mightly lucky to steal his thunder," (Continued on page 949)

Roads to Success in Music

An Interview with the Eminent English Conductor, SIR HENRY J. WOOD By Horace Johnson

CIR HENRY J. WOOD, the foremost British orchestral conductor, had just been presented the insignia of the Legion of Honor, by the French government, in recognition of his untiring energy and zeal for the advancement of the art of music, when occasion for this interview was offered. Everywhere people were applauding the honor paid Sir Henry; and the older music lovers of London were recalling the days when plain Mr. Henry J. Wood came out of the shadows of obscurity to lead the orchestra of Queen's Hall, which is to London what Carnegie Hall is to New York, They commented on the meteoric success which had been his; they remembered the time when he was knighted by the King; and they told of flocking to the first Promenade Concerts. But it was Sir Henry who spoke of the many years he had spent in training for his achievements in London and how greatly they had belped him to be able to meet any situation that presented

THE ETUDE

"I learned to do everything with a band, orchestra or choral choir, except to stand them on their heads, when I was still in my very young days. My father made me conduct all the small amateur musical organizations I could find hiding in the suburbs of London, from the time I was twelve years old; for he believed that, no matter how much technical knowledge a fellow might have, practical experience was the greatest teacher in the world. He insisted that I work out by myself every problem that confronted me; and I certainly thank him for this insistence, for I have learned to depend upon my own resources under all conditions.

Early Activities

"MANY TIMES in those adolescent and two choral clubs I was rehearsing at the same time. This meant that I conducted music four nights of every week. And what material I had to work with! Terrible! As a consequence I learned to play a violin, a viola, a flute, a bassoon and a double-bass, to make sure that I would be able to show the players just what I wanted them to do, without beginning an argument. I had in mind to learn to play all the instruments of an orchestra; but I soon found that many of them were too expensive for me to buy,

and so I began to purchase orchestral scores instead. I felt that, if I couldn't learn to play all the instruments, the least I could do was to know what their range and limitations were and how the masters had handled them in their works. It took ahead than I was at their age, but they a great deal of time; but I was in no don't do things for themselves. Every-

performance of any work he writes; and writing and has written music himselfquite bad in performance.



Sir Henry J. Wood, most widely known of English-born conductors, first saw the light on March 3, 1870. His father was a 'cellist and tenor singer, and his mother an excellent vocalist who guided his early studies. At ten he became a deputy organist and at seventeen was made organist and choirmaster of St. John's, Fulham, London. He was for six terms a student at the Royal Academy of Music, where he won four medals. At nineteen he went on tour as conductor of the Rousebey Opera Company. When he became known as an inspiring instructor of singing, the Princess Olga Ouroussov, of Russia, came for his tutelage and in 1898 became his bride. After five years as a leader of both grand and light opera, Mr. Robert Newman engaged the then Mr. Henry J. Wood to conduct the first season of promenade concerts in the new Queen's Hall. These together with the Queen's Hall symphony concerts have been among the greatest agencies for the dissemination of musical culture in the British metropolis. Along with these accomplishments, he is one of the greatest living interpreters of the master works of choral music. or his great service to musical art he was knighted in the New Year's list of 1011,-EDITORIAL NOTICE

To-Day's Advantages O DOUBT the graduates of the musical institutions all over the world are much better prepared to forge thing is done for them. Indeed all this is "Music students to-day want to have right and proper; for, the more competent spectacular success immediately, with all technicians musicians become, the more the rough spots smoothed off for them valuable they are to themselves and to before they start. A young composer the growth of their art. No chap can prepared each year, and only nine. No writes a tone-poem for orchestra yester- learn too much about his work; and I more and no less. And every orchestra day, copies the parts this morning and believe that everybody should study to be man could play them backward if I asked wants a performance of the work this a general practitioner, before he becomes a evening, with publication to-morrow. specialist, just as medical students acquire Vaughan Williams, the British composer, their knowledge. No pianist has musicianis a wise man. He never conducts a first ship unless he understands orchestral the makes many revisions of his material commonplace and medically feelbe though

"NOTHING AGGRAVATES me "The townspeeple believed that as the before he gives it to his publishers. In it may be. Certainly no violinist is a "Nothing and to have a violinist, ap—majority of the orrhestra ensemble were a great many cases what sounds well on musician unless he knows opera and the plying to me for a position in my or- professional musicians they did not need paper in an orchestra score will sound classics of song and oratorio. As for chestra, to say when I ask him if he rehearsal, and no attempt had been made singers, they should be taught to play knows the second violin part of Bee- to bring them together until my arrival

the piano and to read violin music, from

their early student days. "For instance, in my classes at the Royal Academy of Music, every violinist in the orchestra knows and has played not only the first violin parts of all the works we perform but also the second violin parts. We prepare and give a public concert of one symphony, one overture and one suite each term, totaling nine works thoroughly him to give an extemporaneous solo. In that way we cover the nine symphonies of Beethoven every three years,

Preparing for the "Moderns"

thoven's Second Symphony, 'No, but I know the Fifth.' Of course he knows the Fifth Symphony. Who doesn't? Or, if pursue still further and ask for knowledge of Brahms, he says that he is familiar with Glazounow or Debussy. No musician has a right to know the moderns until he knows the classics. In the first place, his mind will have great voids in harmonic history: and, secondly bis ear will not be attuned to the subtle nuance of modern works, if he has not come to them with a sound classical foundation.

"That is why I demand that every vio linist of the Royal Academy of Music shall know his Beethoven before he graduates. It is the technical and theoretical training every instrumental musi-

cian ought to have

"But my quarrel with the people who graduate into the professional field is that they think they are seasoned to step into the shoes of all the big musicians. These folk are not yet finished; they have no practical experience; and this they must have, under all conditions, before they put on their caps of dignity and wear coats

The Conductor's Apprenticeship

"A MAN who wants to be a conductor should be willing to lead the orchestra of a second-rate light opera company, a brass band at an amusement park, or even a jazz orchestra if it is made up of good players. For no man should hesitate to take any kind of job that will give him practical experience. And he must stay in it until he has solved every problem that it offers; but no longer, if ne intends to move onward to bigger possibilities. As soon as a chap can do easily and without effort what he is given to do, he is ready for something different, And he owes it to himself to find that some-

"I tell my classes in conducting that it is best to take as a first job the direction of a vocal choir, a choral club or an operatic company. If a man can conduct for the voice, get the right attack and tonal balances, he can handle an orchestra very well. I certainly found that my twelve years of conducting opera all over England and Scotland before coming to Queen's Hall were the most valuable experience I ever gained, and that this fully prepared me for any trouble that has or may come.

"For my troubles are far from over. Lately I returned from one of the larger cities in the provinces-we call Liverpool, Manchester and Leicester the provinces, you know-where I had a great deal of unnecessary labor. I had been invited to conduct a performance of the "Messiah;" and I had the accustomed four professional soloists, a volunteer chorus of townspeople, and an orchestra made up of amateurs and men from the moving picture theaters and dance orchestras, who were to be paid for their services. The soloists and chorus, as usual, knew their parts; but the orchestra couldn't play one phrase of the overture to the "Messiah," with unity; and I spent three hours of the most strenuous labor in getting a

typical wherever civic organization per- be arranged, to suit the men of the theater formances are given and trying to minate use the classics over the wireless or on reproformances are given and no permanent and dance orehestras, for Sunday morn-chestra. orchestra exists. And I am doing my best ing or from four to six on a week-day. to impress upon these good people who And the expense would be very slight saxophonists, who came well recommended, carion in his formative years, particularly wish to further music in their communities, for each member of the orchestra. that they will never secure finished and

Forming the Orchestra

manent civic symphony, by engaging an orchestral writing." chestra to come to their town once a week

that gives a yearly music festival, operatic job" can always find a place,

duction unless they have a fine orchestral karning the methods of procedure of the excellent Jazz saxophonists could play a great man he is if he had not played the symphonic orchestras and gain valuable straight melodic phrase, with a full, pure fiddle from early youth, under the greatest information. It would give men, who wish tone, as I wished it played; so I was to conduct, a chance to play instruments obliged to get my bassoonist to do the under the leadership of competent orches-HIS THEY can do so easily, tra players, and would enable composers and without the expense of a per- to get points on bowing and phrasing in

Instruments in Demand

section of the orchestra and also engage to find; and any competent musician with the bands there have such unity of tonal a good flutist, such as Leon Goossens, to adequate technical facility on these instrulead the wood-wind and brass in rehearsal. ments will have excellent opportunities for tween the wood-wind and the brass." Then, when the guest conductor arrives, or hestral engagements. A violinity who the orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be as well trained as has difficulty securing a desk in an orchestra will be a described by the described as a described by the desc the chorus. And there can be unity in trac a sife to a void, eello, or double be a conductor of a symphony, he was very "My boy who is only fiftee is playing the performance given. For, although bass, without much study of the other strong in affirming that any man who has a in the wood-wind of the order train East. professional musicians of the theaters and strings; and he will be a better player for great deal of orchestral experience with bourne; and he is doing joint of the bourne of the strings. jazz bands may be excellent technicians— his violinistic training, for he will have a good, bad, indifferent or even jazz or You see I practice what 1 many times the amateur instrumentalists more pliable bow and better tone. We chestras may be a splendid symphonic con- Of course he may decide to carn thirty more piane to many times are letter performs an originate the profess and performs the performance of the per are unaccustomed to play together and of Music, but just now we have five scores he reads. Conducting he believes, not, for he likes what he is doing, and l they need a leader, not a conductor, for students who play the obce and three excel- is given to some men, as the power of am sure that when he reach maturity he lent bassoonists. I should not say that it teaching is given to some people and not will have years of experience and appre-"It is my aim, here in England, to have makes much difference what instrument a to others. an orchestral unit in every town or city musician plays. A man who "knows his

saxophonists, who came wen recommended to. I had no saxophone in my orchestra if he or she adopts music as a profession "In this way many of my students of and needed one for a Debussy work we instruments might have the opportunity of were to play. But not one of these three ment. Certainly Elgar would not be the teenth century.

Continental Conditions

6. N OW IF I HAD been in Germany or in France, I should not have had any trouble finding the saxophonist I for two months before the dates of the public performance and rehearse the string struments are the most difficult continent use saxophenes. That is why cultural value of the arts. Sull, you must

Value of Early Training

come and lead the sections of the orchestra then, playing the saxophone in the jazz opportunity to hear and know good music I am sure.

for the rehearsal. This condition is once every week. These rehearsals could manner and trying to imitate the 'cello at an early age, even if it means listening to "I had great difficulty with three such man or woman who misses a musical edu composers and conductors of the nine.

> "Just as early moral impressions form the characters of children, so youthful im pressions of art, literature and music form the taste of the citizen and through these impressions the expression of a nation is displayed. You are very fortunate in be sure that your children the art of the moment, that

well, too ciation ahead of the chaps decide at eighteen or twen bods the a years income a sport you. Can arrays more a page.

Less a production or secson of oratorio, and to "approach" in the furty smiled, "every-have competent orchestral men engaged to body in America plays the saxophone. But H E CONTINUED: "It is the duty of who said that—music, a soul job!" He controlled that the couldn't have played at time the couldn't

The Carol Its History and Mystery By KATE HEMMING

HE CAROL (carole, of the French, Nativity. It was introduced to Anglo-logs, with a whole sheep or ealf roasting ing Christmas Carols in for part hararola, of the Italians) is a word Saxons in the ninth century; at which time thereon, whilst Priests and people with mony," which proves the cus on of carol that like its kindred term, ballad, there was but a vague boundary between joined hands danced in a ring singing singing to have been in existing at the implies dancing as much as singing. The sacred and secular. At the end of the year, Justily, till the feast was prepared, when time of the Reformation. Carol is, and always has been, a bright all over the civilized world, popular festivithey would partake of it, seated around The Minnesingers also had their Carols,

The Greeks had, in their Temple

Ritual, hymns sung in honor of their Gods and Goddesses, accompanied by dancing, clashing of symbols, and other expressions

At the Olympic Games, not only was the victor crowned and his name given to the in every house and place of amusement.

Ancient Origin

THE HEBREWS have in use an antiphon that dates back 2000 years. From earliest times festivals without song were unheard of. Thus, recalling these sail, All Around the Town" ("Wass," hymn. facts, we can readily understand that the early Christians would naturally write mers' Song;" "The Holly and the Ive." joyous songs for use at their two great

In rule log associated wall the comman song. The Germans have their thing left us by our ancestors that is the comman song. The Germans have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have their thing left us by our ancestors that is the comman song. The German have the comman song. The German have the comman song. The comman song the [Group some some state of the property of the part of the resurrection. This Egg Dance is the most ancient of all known ceremonial dances. It was offered to Easta, the God-

ties were held. The Roman Saturnalia the flaming logs in the cold and snow, descriptive of the event and expressing In the English of Chaucer, carolling was then celebrated; the Athenians had each clad in animal skins, with spear or good cheer to all. sometimes means dancing and sometimes one of their sacred ploughings at this time, bow and arrow always handy, sometimes illeans touching and sometimes one of their sacrea programings at mis time, singing. The Italians used the word to The Persiam opened the New Year with The great civilization of the Greeks had the word Carol, carol singing is peculiarly festivities, and the Druids chose this time passed away, about one hundred and fifty an English custom, and Britons look upon

Mistletoe," Thus the Christian by choos-fluences arose from the olden ashes, ing December 25th as Christmas grafted it to a holiday time that had significance in the days of Paganism; and this has left victor crowned and his name given to the in the days of Paganism; and this has left year, but also famous poets sang his a lasting impression upon Christmas Carols

The first Christmas Carol was "Gloria in the fourteenth century, is in the British." victor crowned and his name given to the year, but also famous poets sang his a lasting impression upon Christmas Carols in Excelsis," sung by the angels; Museum, It is written in Norman French and, in the first earthury, Clement says:

| Comparison of the Christmas Carol is not enfluence, the oid currentiase casts is no as a preturen, keep unigently teast days and tirely confined to the modern accepted idea, truth in the first place the Day of Christ's medieval, rustical, as necessity called them and good cheer, with many tegendary our lin the same century Feresphorus, Bishop Until quite recently summer and whether the Cherry Tree, "Here We Go Wassailling;" The Boar's brating the Nativity with song, and ". In all European countries, lists

to march in great solemnity to gather the years before the Nativity, and at this time their carols as mystically carrying the mistletoe, from the sacred tree, the oak, the Oracles were dumb; but, with Christi- history of its early days even more so than

The First Christmas Carol

In the same century Telesphorus, Bishop Until quite recently summer and winter Head in Hand I Bring; "Wessail, Was-sus and the Head in Hand I Bring; "Wessail, Was-sus, All Around the Town" ("Wass," him them sing solemnly the Angel's records very little derly centuries, bistory cood, "back" health); the "Suessex Mum. "Gords in Execisis."

all European nations to express a joyous the Nations, and it is this wonderful some Christmas song. The Germans have their thing left us by our ancestors that is the

THE DRUIDS chose the giant oaks, Lutter sait, at the time thrist's exist. The most drastic efforts were and one can picture them at their birth was celebrated we went from house their extinction were made at the time of dances. It was offered to Easta, the teath — and one cast putties the first putting around huge blazing to house, and village to village, sing-

instetion from the sacred tree, the bas, the Glacks were usual, but, while Children withing all people to assist, saying:

"The New Year is at hand; gather ye a new system of thought, new arts and inis local, each county having its own traditional songs.

There are still some M.S. in existence and descriptive of the Nativity.

the carols and the other folk song ex-The word "Carol" has been adopted by press much of the history and mystery of Druidical Feasts der achoenste baum.

THE DRUIDS chose the giant oaks, Luther said, "At the time Christ's exist. The most drastic efforts toward the control of the control

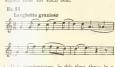
(Continued on Page 948)

If the movement be brisk or moderate it is well scarcely ever to indicate other than the simple beats of these times, aceording to the procedure adopted for the

THE ETUDE

analogous simple times.

The times of % allegretto, and of % allegro, therefore, are to be beaten like those of two in a measure: E , or 2, or 34; the time, % allegro, should be beaten like that of three in a measure: 34 moderato, or like that of 36 andantino; and the time, 13/8 moderato or allegro, like the time, to the form of the melody, or the predomi nant design) beaten, either all the eighth notes, or a quarter note followed by an eighth note for each beat,



unnecessary, in this time, three in a measure, to mark all the eighth notes; the rhythm of a quarter note followed by an eighth note in each beat suffices.

Then, as in the sub-division, the little supplementary gesture for simple times should be made; only, this sub-division will the value of the quarter note and that of while others preserve the duple rhythm:

If the movement be still slower, there Ex.19 can be no hesitation. The only way to ensare unity of execution is to beat all the eighth notes, whatever the nature of the While measure.



cated kind of movement, the conductor which the rest of the orchestra contradicts, must beat three eighth notes at a time, three always leads the performers to cast indown, and three up, for the time of %:



Three down, three to the right, and three up, for the time of %:



DEPARTMENT OF

BANDS AND ORCHESTRAS

GIVING INFORMATION OF VALUE TO ALL INTERESTED IN BAND AND ORCHESTRA PLAYING OR Organization

Berlioz' Masterly simple four in a measure. But if the movement is adapto, or, still more, largo-assat, and adapto, or, still more, largo-assat, and adaptonethers, or, it should be faceording. Monograph on Conducting PART II

Three down, three to the left, three to exist, and where merely syncopations are the right, and three up, for the time of 1%: introduced. The conductor, dividing the



separate each beat into two unequal por- when, in a score, certain parts are given- be made instead of the four previously tions, since it is requisite to indicate visibly for the sake of contrast—a triple rhytlm, maintained, which display and make better

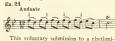


No doubt, if the wind-instrument parts in the above example be confided to players who are good musicians, there will be no need to change the manner of marking the measure, and the conductor may continue to sub-divide it by six, or to divide it simply by two. The majority of players, however, in seeming to hesitate at the moment when, by employing the syncopated form, the triple rhythm intervenes amidst Ex.22 the duple rhythm, require assurance which can be given by this means. The uncertainty occasioned them by the sudden ap-In these three measures, with their indi- pearance of this unexpected rhythm, stinctively a glance towards the conductor, as if seeking his assistance. He should also look at them, turning rather towards them, and mark, by very slight gestures, the triple rhytim, as if the time were really three in a measure, in such a way that the violins and other instruments playing in duple rhythm may not observe this change, which it was impossible to write otherwise) has least apparent, occasionally, is that which would quite put them out. From this com- adopted for this new movement the short the conductor must most regard, since upon promise, it results that the new rhythm of measure which corresponds with it, there its motion depends the change of chord three-time being marked furtively by the may then occur two or even three short Ex. 25 conductor, is then executed with steadiness: measures super-added to a slow measure: while the two-time rhythm, already firmly Ex. 23 established, continues without difficulty, although not indicated by the conductor,

opinion, can be more blamable or more contrary to musical good sense than the application of this procedure to passages where two rhythms of opposite nature do not co-

measure by the number of accents he finds contained in it, then destroys (for all the auditors who see him) the effect of syncopation, and substitutes a flat change of time for a play of rhythm of the most bewitching interest. This is what takes place if the accents are marked, instead of the beats, in the following passage from Beethoven's "Pastoral Symphony:

A dilemma sometimes presents itself and if the six gestures here indicated felt the syncopation:



cal form which the author intended to be thwarted is one of the gravest faults in style that a beater of the time can commit.

There is another dilemma, extremely troublesome for a conductor, one which demands all his presence of mind. It is that presented by the super-addition of different measures. It is easy to conduct a measure in two duple times placed above or This, it will be seen, is quite simple, be beneath another measure in two triple times, cause the division of the short measure and if both be in the same kind of movement. the sub-divisions of the long one mutually They are then equal in duration, and it is correspond. When a slow measure is sunecessary only to divide them in half, mark- per-added to the short ones without this



But if, in the middle of a piece slow in which the recitative is intermingled, and movement, there be introduced a new form, also to make the harmony change at the brisk in movement, and if the composer proper instant, when the recitative is ac-(either for the sake of facilitating the ex- companied, either by holding-notes, or by a ccution of the quick movement or because tremolo in several parts, of which the







together these different measures of unequal number and dissimilar movement. He attains this by commencing with dividing the beats in the andante, measure No. I which precedes the entrance of the allegre in % and by continuing to divide them still, but taking care to mark this division yet more. The players of the allegro in % then comprehend that the two gestures of the conductor represent the two beats of their short measure, while the players of the andante take these same gestures merely for a divided beat of their long measure.

Thus, of Ex. 23, measure 1 would be conducted with small movements, thus:



while measures 2 and 3 will be led with amplified movements, as follows:



correspondence existing it is more awk-

We shall now speak of the conductor's nethod of beating in recitatives. Here, as the singer or the instrumentalist is reciting. and being no longer subject to the regular division of the measure, it is requisite, while following him attentively, to make the orchestra strike with precision and together the chords or instrumental passages with



THE ETUDE

American Music for

Geaching

composed by American writers, since they are so much more interesting to my pupils and myself than those by the old masters. I use a few pieces by the old masters, but not many is that right? Am I giving the pupils just as good ideas and taste in music and will they learn much? (1 do not teech no play jazz.)

Mass. E. M. N.

Still, we must not forget that the great masters of the past have written works of which the enduring value has been

proved by the fact that they have outlasted

all others of their day. Such works be-

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Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



THE ACTUAL substitution of instruments in the school orchestra is a simple matter and a common experience for anyone who has dealt with boys and girls and attempted to do worthwhile things with limited means. The principle underlying such substitution is far-reaching and applies to a number of considerations to which we may well give our attention. Are we justified in altering the scores of the great composers? If so, The publishers may have found it un. Therefore the part is again cued for flute derby hat. By reading in the treble clefthey not wait until greater maturity before trying to express the form without an adequate appreciation of the soul?

These and other considerations, which will readily occur to us all, are met by the application of one great underlying principle, namely, that Music exists for man, and not man for Music. Let us brush aside the objections of the Pharisces and refuse to consider music as a fetish. Let us bring Consider minuse as a retroit. Let us ome the materprices of the great musicians to our children and allow them to grow into justification for a mangled public pertainer in the first matter and learn to love them formance. We may double parts at reby associating with them. There are really hears of the sake of giving ordered associating with them. There are really hears of the sake of giving ordered associating with them. There are really hears of the sake of giving ordered associating with them. There are no doubtful privilege, and the first manner are doubtful privilege. The first manner are doubtful privilege and the first manner are doubtful privilege. The first manner are doubtful privilege and the first manner are doubtful privilege. by associating with them. I nere are reany nears in for the sales of groups associating with them. I nere are reany nears in for the sales of groups associating with them. I nere are reany nears in the sales of groups are sometiment may play music written in the second or sometiment may be second or sometiment m their young souls with musical junk, the to an artistic balance before submitting vapid utterances of tin-pan alley or even our work to the court of highest appealmore vicious jazz. There is a vast amount the public and the critics. We may al-

nourishing and life-giving pabulum, and cere lovers of the best music. ciation of form and live year by year in a cues and cross-cues. A cue is a part

The "Why" Of It

WITH THIS preliminary let me approach the subject more directly by justifying the substitution of instruments in the school orchestra. There are two valid reasons for substitutions; first, to achieve an approximation to the desired effect with the means at hand; and second, to give orchestral training to pupils equipped with instruments other than those required by the score. The second justification allows us by extension of the principle to double parts like the clarinet, disturbing the balance somewhat, but none the rules of orchestral balance strictly applied.

There is a third justification for substihopeful, and destined to disappear. I am example, a part is originally written for hopeful, and destined to disappear. I am example, a part is originally written for our means sure, in the near future. Many of our high oboc and is cued for the next best instru
questioned and always, to himself, the non difficulty in supervising the music work of the oboc. That is, board of education and the school system. sure, in the near future. Many of our high oboe and is cased for the next best instruschool orchestras are equipped with ment in the absence of the oboe. That is,

bard of education and the school system,

as he does

Here is a little creed that the music bit beauting.

no difficulty in supervising the music work in

the latter of the school work in school orchestras are equipped with ment in the absence of the oboc. That is, violas, oboes and bassoons, so-called me it is to be written in small notes in the usual instruments, which are not provided clarinet part and marked "oboc." If the supervisor might recite to the super

Substitution of Instruments in the School Orchestra

By JAY W. FAY

SUPERVISOR OF MUSIC, LOUISVILLE, KENTUCKY

the scores of the great composers? It so, are punishers may have 10thin it and interesting the part is again case to some unity that by culturing in the current of the unusual and marked "claimet." If there is no obey and playing like a violin minus the E string. instruments, or the editor may have lacked but there is a clarinet the flute leaves it the viola proves to be an even more punorchestra competent to play beethoven or instruments or the editor may have lacked out there is a carrier in many the proves to be all ever more pun-Tschaikowsky, or is it a sacrilege, as is the vision of school bands and orchestras alone and plays only in the absence of both gent substitute for the oboc they the violin. Iscansowsky, or is it a sacringe, as is the vision of school bains and orchestras above and plays only in the ansence or boar gent substitute for the oboc till the vision, often alleged, to approach the great ones with full complements of wind and brass, oboc and clarinet. The part may be further lift your French horus have it part they of Music with other than a perfect instruSome editions for orchestra recognize the ther written for violin, in which case it is may play from the second vi lin part by of some dutions that once that a perfect matter when the second visus part by one entitions for orchestra recognize the untertainty when the second visus part by one and bassoon but fail to provide a marked "flue." This insures the playing making the transposition for C born, or of the control of the cont bles with water or meagact or measures of the art particles beyond the experience of the

Rehearsal Liberties

AT THIS point I wish to sound a note are anove free a loss universe. The sound of the study of a freely. B.-flat instruments in the treble superficiency of the principle. Beethoven symphony by immature boys clef, such as the cornet, clarinet and either that all this ingenious manipulation is parof trashy music that has no message, no low a C saxophone to play the heavenly There is, on the other hand, a select finished Symphony," but may hesitate a repertoire of good music, with beauty of long time before perpetrating the effect melodic line, architectural structure, har-upon an audience. If our school bands monic strength, and intellectual and spir- and orchestras would qualify their ambiitual content. The choice is obvious. Let tion by admitting and encouraging daring itual content. The chonce is oursuits, est tion by admitting and encotaraging earing us give our children the best, and, if their in study and modesty in performance, they they at least are feeding their souls on of a great circle of stiff-necked but sin-

Here let me put in a word about in small notes referred to some other instrument and may have one of two functions. It may serve to keep one's place and make secure a difficult entrance after a long rest. In such case it is generally the part of an instrument with a clearly recognizable tone and is not to be played. It may, on the other hand, be an important passage that must be played by someone. passage that must be played by someone. and willing to assist all the other school. You shall have it. Whenever you discover part of an instrument with a voice as near activities. part or an instrument with a voice as near as possible to that of the instrument to be He should expect the music supervisor to hard and distinctly." as possible to that of the installment to be replaced. The rule which the writer gives talk sanely of his department in its edureplaced. The late with the instrument cational aspect and not retreat into the whose part in cued sounds like your own, realm of music at the first difference of and if the instrument is missing, play the opinion and say, "Music is different." This turbing the balance somewhat, but none the satu as one man, an interaction of the property of the property of the instrument does not sound like it taking a mean advantage of the average yours, or if the instrument is present, leave recommendate, the contraction of the property of the instrument is present, leave recommendate, the contraction of the property of th

The practice of "cross-cuing" is modern There is a time justineautor for substitution of instruments, deplorable and yet it is found to be simple and effective for

Substitutions

adding three sharps or deducting three flats. and the reverse is also true. Any bass clef instrument may play E-flat music written in the treble clef by changing clefs and adding three flats or deducting three sharps.

The muted cornet may imitate the tone of the oboe, and either the cornet or the trombone may produce a too similar to ment, and not by all the instruments in born in D. If you have no be clish born, unison, as often happens when each cue is try the E-flat alto saxophone o muted correferred directly to the original instru- net. For bass clarinet substitute the B-flat tenor saxophone. For contra assoon try of warning in the form of a qualification of the great principle which I enunci- I substitutions which, however, are not all harmonium and you will fine admirable ated above. There is a vast difference be-equally desirable. The violin, flute, oboe parts in some editions calculated to make

What to Expect from the Music Supervisor

By T. P. GIDDINGS

DIRECTOR OF PUBLIC SCHOOL MUSIC, MINNEAPOLIS, MINNESOTA

THE SUPERINTENDENT should am not sensure.

"You are responsible for my work. My should expect the music supervisor to get system to do my best for the schools, first, along with principals, teachers and all conmy department, next. I will work hard cerned without friction. He should expect and cheerfully under whatever conditions the music supervisor to plan and put into are necessary. When, if ever, I cannot do operation a music course that brings rethis, I will resign. I will never stay in a sults educationally and musically. He school system and nurse a grouch. You should expect the miss department to be and the school system are entitled to cheeran integral part of the school system, able ful, loyal work as well as hard work

cue. If the instrument uses the sound the standing a mean advantage of the average yours, or if the instrument is present, leave superintendent who is apt to think music

feelings that you need fear to bruise. I

be free from every worry as to how good work helps you; you will get the the music department runs. He blame for my poor work. I am in the signs that I am not living up to this, speak

Second: What Should the Principal Expect?

THE MUSIC supervisor should assist mysterious and consider himself unable to work so that it functions in his building. the principal in organizing the music The music supervisor should find and train

with parts in many of our school editions, oboc is present the claimet does not play

This situation exists for various reasons the cue. But conceivably there may be

"You are my boss. Whatever you say, the principal wishes to put over. When

eoes. Whatever criticism you have to also (Continued on page 949)

Teachers' Round Table

Conducted by

Prof. Clarence G. Hamilton, M. A. PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

A Young Pupil

A Young Pupil

Best resching last year with the control of the pupil of the pupil

I consider that your desire to emphasize American works is to be heartily commended. Some teachers and students are prone to believe that nothing good can come out of their own country and so ignore American composers, teachers and performers in favor of importations from abroad, which are often of inferior quality.

long to no specific nationality but are the main-springs of all great music. Hence we should regard them as fundamental in our teaching and should strive to educate our pupils so that they may appreciate and admire these masterpieces.

There are, then, two classes of music to draw upon for teaching materials: the classics and the moderns. Why not give each a due share of attention? Why not keep a graded list of the classics which you find most available for teaching? Some of them, such as Beethoven's little Sonatines in F and G and Schumann's Children's Pieces, Op. 68, may be employed in the very earliest grades. Then, alternate these classics with whatever works by modern composers you choose, giving preponderance to pieces by Americans if you wish. With the more advanced pupils you Ex. I may often find it of value to have a pupil study piecemeal a sonata by Haydn, Mozart or Beethoven while he is at work on

two or three shorter modern compositions. So, during the first five years of his piano study, see that each pupil is given representative selections from the works of the following "Immortal Nine:"

> Handel Havdn Mozart Beethoven Mendelssohn Schumann Chopin

works no student of the fifth grade should be ignorant. If you have followed out this program with each pupil, you can rest assured that you have fulfilled your duty in acquainting him with specimens of the best in music.

A Young Pupil

Also they may be practiced in various rhythms such as this:

These chord exercises need not be given continuously, but may alternate with scales and five-finger exercises, taking one type for several weeks, then switching into the next. By the time the nunil has become thoroughly familiar with the simple chord succession, she will be prepared to study chords of octave compass by alternating the notes. A progression similar to Ex. 4 may then be used, in figures such as the

It seems to me that you have accomplished more than the average amount of work with so young a pupil. It is much better to err on the side of strictness, so that you need have no regret that you have insisted on the fundamentals.

When the major scales have all been presented, teach her to play them in chromatic order: C. Db. D and so forth. As a result, she will be able to apply formulas for five-finger exercises through all the keys in chromatic order-a desirable accomplishment both for variety in finger positions and as a preparation for more elaborate transposition. The following exercise, for instance, may be continued chromatically upward through all keys:

And meanwhile, don't neglect the chromatic scale itself which is admirably adapted to bring the pupil into intimate touch with the entire keyboard.

As to chords, these should soon be introduced in simple positions. Let the pupil carry out the following progression through all keys, as soon as she becomes acquainted with all of the major scales:



into various figures, such as the following: She says:

\$ Librahan har har

6 (8) | (8) | 18 | (18) |

After Mathews' first book, you could of course proceed to Book II or you could branch off in other directions by using such books as Churlitt's School of Velocity for Beginners, Op. 141, Loeschhorn's Op. 65 (three books) or Lemoine's Juvenile Studies, Op. 37 (for small hands).

How to Interest Pubils

In the April number of THE ETUDE I asked for suggestions on how to interest apathetic pupils. In response I have received a gratifying number of letters which embody the practical experience of practical teachers and the schemes that

they have evolved to meet the emergency. The first writer, Miss H. T. F., advocates grading the pupils on a percentage basis, as follows:

For some time I have been accurate the property of the propert

"Music Teacher" writes of her success in using seals of various kinds and pat-These chords may then be broken up terns as rewards for satisfactory work.

PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PER-TAINING TO MUSICAL THEORY, HISTORY, ETC., ALL LONG TO THE "QUESTIONS AND ANSWERS DEPARTS ADDRESS MUST ACCOMPANY ALL INQUIRIES. I have of late been trying the plan

of using seals, and so far it has wrought miracles. I had formerly used stars exclusively, but it seemed used stars exclusively, but it seemed that these alone became too ordinary, since pupils are given stars at day and Sunday School. Since I give a new set of seals each mouth, and some months two or more varieties there is always something new to which the pupils may look forward. It is best not to let the pupil know what is coming next. The regular holiday scals he will be able to guess, but he does not know the exact design belliny scale he will be a his for guess.—
a very linguistral matter from the
pupil's plott of view. On the corlistrate in the pupil's plott of view. On the corlistudies, misses they are of special
difficulty, I will use the stars; but
studies, misses they are of special
difficulty, I will use the stars; but
I pince a scale when they are thercountly mastered, that is, when they
fingering, time (counting about),
phrodies (bestlo and stacesto),
provides the star of the stars of the
fingering, time (counting about),
phrodies (bestlo and stacesto),
provides the star of the star of the
displayment of the star of the
displayment of the star of the
with his fort spure.

This base will a him, I will be
fore the star of the star of the
displayment of the star of a seed
when there is an oppecially difficult
to the star of the star of a seed
and the star of a seed
It is like having a heavy burden
the star of the star of a seed
the star

count aloud. Do not be too generous with the seals and adhere strictly to your rules so that the pupil may all the more appreciate his reward of merit when it is obtained.

Up to date, I have used the following scals: October, Hallowe'en: Black cats,

wliches, pumpkins. November, Thanksgiving: Turkeys Nounber, Thanksgiving: Turkeys and autumn leaves.
December, A great variety of Christmas so to lead to the find any special seal, so got bell seals without lettering, and wrote on them "Happy New York," Valentine seals, hearts.
March, St. Patrick's Day, shampers, hard.

rocks, harp, step of the control of

Our next letter is from a Benedictine Sister who proves that her plan may be carried out by sending a group of wellchosen programs. Most of these were given by individual piano pupils, with the assistance of an elocutionist or singer. One program was rendered by three boys of fifteen years, each of whom played solos and also took part in an ensemble at the beginning and end. She says:

I find that offering every pupil an I find that offering every pupil an entire opportunity of preparing an entire opportunity of preparing an entire personal person of the present of the prese

Other letters will be given later. Meanwhile, may we not have more of these profitable suggestions?

symphony orchestra,

water from a spring.

following incident:

the age of a little less than thirty-two

years) forestalled its completion. Such, however, was not the case; for he com-posed the "Unfinished Symphony" in 1822,

six years before his death. The reason for

Music Everybody Hears

GREAT MASTERPIECES HEARD EVERYWHERE: On the Radio and Music Reproducing Instruments, in Concerts, Recitals and Moving Picture Theatres T IS DOUBTLESS a safe prophecy that, so long as symphonic music is cul-tivated, the "Unfinished Symphony" of Schubert, one of the most beautiful of orchestral works and the most popular of

those of the great master of song, will retain its place on the repertoire of every The Story of Schubert's The natural inference-to those not aware of the fact that Schubert wrote an "Unfinished" Symphony other symphony, his greatest, that in C major, after this one, the "Eighth" in B minor-is that his early death (he attained

By VICTOR BIART

LATE OFFICIAL LECTURER FOR THE NEW YORK PHILHARMONIC ORCHESTRA

his abandoning this work after the com- developed by the many trials that ac- ing on the basis of a semi-cadence on the pletion of only two movements and the quainted him so thoroughly with the ear-draft of a Scherzo, only nine measures of nestness of life. It sparkles with that sponwhich are scored, is unknown; but it may taneity, originality and wealth of melody well be assigned to the constant pressure that characterize Schubert, the immortal well be assigned to the constant pressure that characterize Schubert, the immortal for outlet of ideas and melodies in his master of song, and it places him in the marvelously fertile and creative mind. front rank of symphonists

Every student of Schubert's career knows The violoncelli and double-basses intone that his works gushed forth as does the the first theme with an eight-measure phrase consisting of a solemn unisonous In 1822 Schubert was made an honor- melody in the sombre depths of the bass ary member of a musical society at Gratz, register. The piantasino, the quietude of Styria, a part of Austria. In a letter of the long notes, the dark color of the key introduces a light, fluttering figure in six-September 20, 1823, Schubert wrote to his of B-minor, all combine to intensify this teenth-notes in all violins, moving mostly friend, Anselm Hüttenbrenner, the society's sombre mood. This opening phrase, end- in thirds and sixths: director, that, in order to express his thanks





FRANZ SCHUBERT

saliency, in the lower strongs

courses through the entire first theme, ex tending even to the promin in melody ex hibited in the following example:



tive, is assigned to the ob-The exquisite coloring of the combination of these two reed instruments is but one of the numerous instances of Schubert's mastery of orchestration. Especially expressive is the effusive swell on the F of the fourth written measure of this example. The resumption of the phrase in measure 22 leads to the climax in which the first theme of sonata generally culminates. The to higher register, the remelodic line and harmon. deployment of the instrum colors, particularly the the whole attended with a strong crendo-all these are evidences of the inner fested in this portion of the symphony.

Instead of the customary reserved for the second theme-generally that of the dominant in a symphony in a major key, of the relative major in one in a minor key-Schubert here brings his first theme to its close in the main key, in the climactic phrase ending with measure 38. This strong, conclusive close is abruptly cut into by horns and bassoons, falling sharply on "middle" D, the remainder of the orchestra remaining silent:



Here Schubert produces an effect of great charm with his transition to the second theme. This D is mediant of the main key, B-minor. Immediately following its inception this note undergoes a diminuendo, relaxing the vigor of the preceding close, and magically reveals itself in a new light, that of the dominant of the key in which the second theme is to appear major, the relative major of the sub-dominant. This charming surprise is one of the practices of the romanticist, and not a few such instances can be found in Schubert's works.

Softly and smoothly the horns and bassoons glide into G major, where clarinets and violas in syncopated rhythm, emphasized by pizzicato (plucked) double-basses, a light accompaniment to the (Continued on Page 945)

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rallent.

a tempo doux, expessi Tempo





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would like to place a new work of Schubert on his program. Hüttenbrenner there-

upon brought from a chest a pile of Schubert's manuscripts, one of which, inscribed "Symphonie in H moll (B minor)" at once arrested the attention of Herbeck. He scanned it and asked the owner's permission to have it copied at his own expense. Hüttenbrenner bade him take it.

A Symphony Resurrected

and Lachner, to his Viennese audience.

Hüttenbrenner immediately produced a

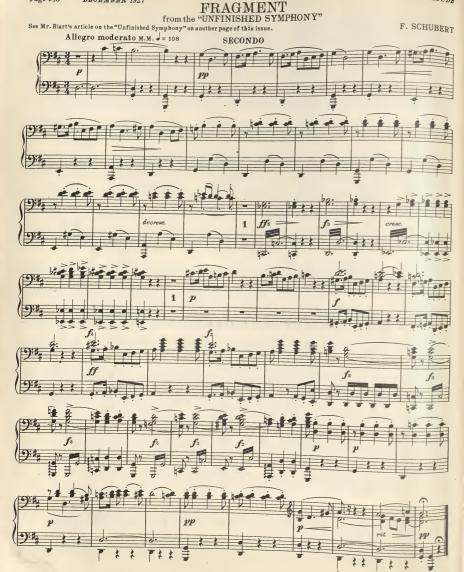
Thus was unearthed this gem of symphonic music that was destined henceforth to sparkle on so many a concert program. On December 17, 1865, Herbeck conducted it at a concert of the Gesellschaft der Musikfreunde at Vienna, and to-day it is one of the permanent fixtures of every symphony orchestra.

To seek an underlying "program" to this symphony were to carry it on false premises; it is an example of absolute music, pure and simple. For Schubert, a descendent in the field of instrumental music of Mozart and Beethoven, conceived his instrumental compositions in that abstract capacity the intrinsic beauty of which is their sole purpose. This beautiful symphony is romantic in spirit and reflects the serious phase of Schubert, which was

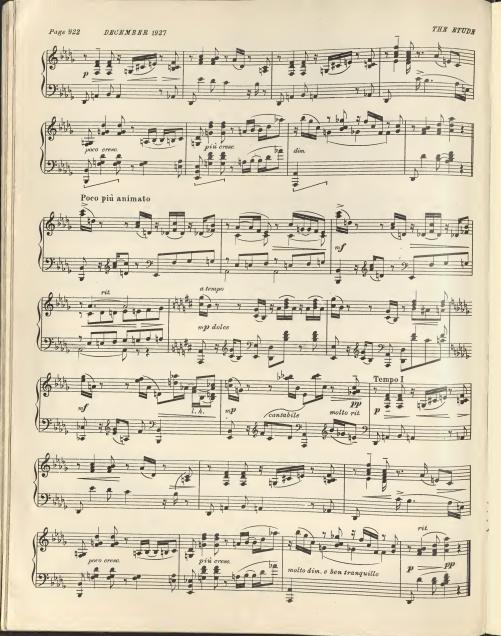














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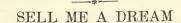
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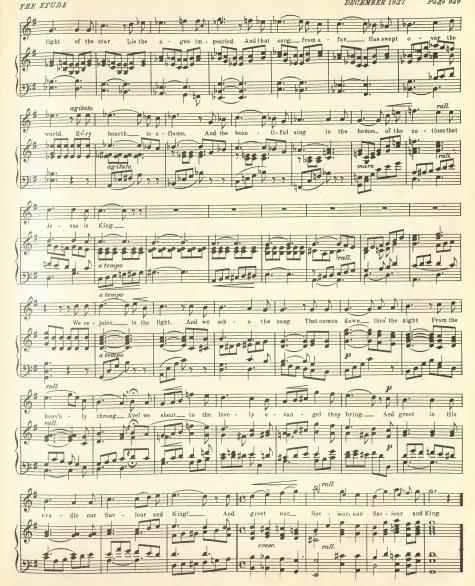


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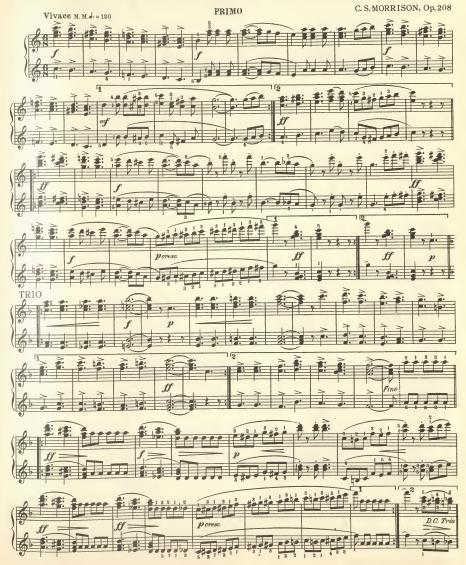


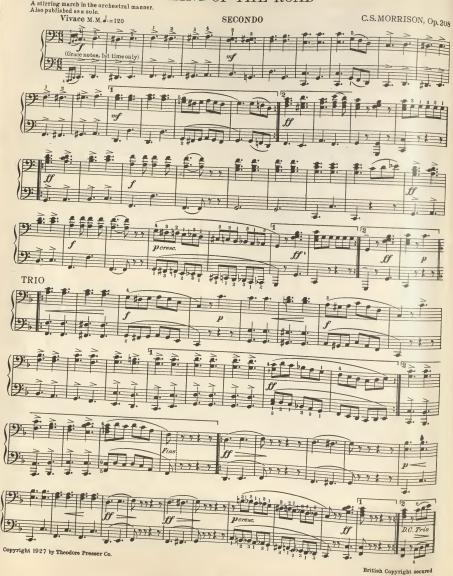






KING OF THE ROAD







Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Nimon, by Léon Jessel.

Mr. Jessel sub-titles his composition "later-mers in the style of a Gawatte," and this sidded for the piece may thorough?, "Name—If our nemery, account table help of the long area. When the piece was presentable, a very graceful denor, and, as presentable, a very graceful denor, and, as presentable, as very graceful denor, and, as recommended as the presentable of the piece which are presented as the presentable of the piece which are presented as the presentable of pieces which are presented as the presentable and thousands of pieces which are presented as the presentable and presented as the presented as the

ures, let the left-hand shurred notes stand out tained. The arpsigies in the middle section clearly. The Tries is in the sub-dominant of D, nancely, G, in the last few measures before the return of the first therm, shill to a full reasonal.

A Modern Instance, by James H. and houshas the removement of the first therm, shill remove considerable.

Rogers.

Silent Night (Transcription), by Clarence Kohlmann.

Some time a highly enterthaling article might would, or course, need to devote a great deal of against the Franz Lists and the long series of the silence of the silence

so was here. In 1787 and lived for years. It is thus of much more years. It is thus of much more years. It is thus of much more years and the second of the years. It is thus of much more years and years of the yea

sure that your trill on the notes B-natural scharp is absolutely even. Godfrey, now music master at King's , in Canterbury, England, received his duraining under Macfarren and Prout, some sitions have been awarded many, such as the Lesley Alexander Prize in

Promenade, by Felix Fourdrain.

Promenade, by Felix Fourdrain.

The next of eyes composer, Fourdrain, was born in 1800, as Paris, France, and died in the same of the composition of the composition

Way.

To be most successful, it must be performed in rubato style.

Day Dreams, by Erik Meyer-Helmund.

Day Dreams, by Erik Meyer-Heimund.

A historably of this myde Bronogen composer

and historably of this myde Bronogen composer

The keys employed in this heavittilly graceful on

the keys employed in this heavittilly graceful

The keys employed in this heavittilly graceful

Appendictually, and the second of t

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Fragment from the "Unfinished Symphony," by Franz Schubert.

We would refer you to the article by Victor with the state of the same in such an excellent four-hand arrangement this beautiful music appears to exceptional advantage. It is often aimost symphonic in effect.

Song of Autumn, by Frederick A. Wil-

enu et tar transcription are also
most historians of the percent
de for most historians of the percent
de format f



The Joy of You, by Richard Kountz.



RICHARD KOUPEZ

The Jey of You is the recent distinction to the heavier of the present of



Have you ever sauntered down the Via Torna-buoni in Florence to the Lungarno Acciafoli and across the Ponte Vecchio to the Borgo San Iacopo, across the Porte Vecchio to the Borgoban Jacopo, feasted upon the craftsmanship of the 15th and 16th century artisans of early Tuscany, and scenter inch walnut of aged Sgabellos and Credenzas, the intricacy of the silver and gold emulations of Cellini, the regal reds and russets of ancient brocades and velours which make Florence second to no mart in the fascination of its wares?

If, so, you know that Florence alone preserves the true influence and atmosphere of the days of the Medici, the Guelphs and the Ghibellines. Today that same charm can be found enshrined and perpetuated in the Stieff Florentine encasement of an instrument of musical beauty and tone which for nearly a century has commanded the respect and admiration of generations of true

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An 18-color chart showing the international development of Piano-Forte Composition from 1668 to 1926; also a story of the growth and progress of the world's finest musical instrument, the pianoforte.



Mastering the High Notes

By LUZERN HILEY

(While the principles herein advanced may be applied to any undeveloped high voice, they are especially applicable to the big high or tenor voice with undeveloped or improperly produced upper tones. The problem of developing the upper tones, under normal conditions, will not begin to assert itself until one has acquired fluency in the tessitura, combined with a good quality of tone.)

RACH HIGH VOICE has a legitimate vocal limit that should be developed. A naturally light voice will take the extreme high notes in a comparatively shorter time and also take them more easily than the "big" high voice, but they will be "thin" or lacking in character For example, in the type of voice such as was possessed by Caruso, it may require several years to develop fully the high notes. But they may be improperly produced in a much shorter time by "forcing" or by applying extreme pressure.

When one attempts to produce an extreme or even moderately high note by forcing, the instrument is thrown out of adjustment. This creates a friction that destroys unity of action and, in time, destroys the power of the instrument to ing" the tone. It simply means mak resonance is properly developed.

pressure-is about as follows. First, a message goes to the diaphragm, as the source of motive power, to prepare for an unusual or extreme application of breath pressure. The vocal instrument proper, through instinctive or automatic response. tenses the tone producing mechanism, at the same time raising and tensing the soft duced, but what a travesty on the art of song! This is not singing: it is merely with a raised soft palate, obviously more or less tensed, not only have the high notes improperly developed but also have

Keeping Mechanism in Perfect Condition

one part of the mechanism, especially when the thought of volume or the desire to produce a "big" high tone dominates the action. That part is none other than the soft palate which, following a deeply seated or primitive instinct, rises to assist in "putting over" the big tone. Right here is the dividing line. Either you work with a raised soft palate or you do not. If you yield to primitive instinct, you will allow the high palate action to dominate.

If you do not, you will lower the soft palate at once, forming all vowel sounds without raising it, regardless of volume. A high tone without resonance, or a tone in which all partial tones are practically eliminated, is not a legitimate singing tone, but that is the high tone one gets on a raised soft palate. The question is not, "How high can you sing?" but, "How



diminish in volume but also deteriorate in in the masque. Third, there is the resocharacter. What would happen if the nance offered through vibrations created in singer attempted to enunciate words? We the chest cavity. This source of resonance, may easily surmise, because the foundation although an important factor in the develword formation has not been estab-opment of all voices, is especially in evilished by proper vowel and consonant con-

Sympathetic Vibration

involves the instrument, or, in other words, tends to localize the vibrations or confine the condition of the instrument. Our very being, including all mental and physical activity, is founded on sympathetic vibration. Notwithstanding all observations to the contrary, building the resonant middle or resonant high tone depends on how closely we follow this law.

function properly even when not forced, ing use of the mental and physical condiunction properly even when not forced, ing use of the mental and physical condi-The reaction of mental suggestion— tions which have a direct bearing on the register by deliberately forming the tongs through use of these tones become strong pressure, one produces a medium tone. Lowering the voice through direct action velop the head or hell resonance with the Later, it the instrument develops as a meteral of anomain in o see to see depth and bruinance wines can be should, by using a medium pressure, a natural level not only renders the pro- partied only through such support. That the volume of the earlier one. This illus-

trates the law of sympathetic vibration. This result was not accomplished by a direct act of the will or by the exercise of palate, which also tends to "open the sulting, primarily, from a physical cause, musical effects but it also implies a lack of in order to produce the hig tone, or the pacity of the instrument.

calling for help! All who habitually work light or medium pressure, there must be a difficulty encountered with the voice when sympathetic response not only from the one attempts to produce the high notes, vocal organ proper but also from all the While this is undoubtedly true, it is also rest of the body. This means only perfect true that no instrument made by man has notes improperly developed out also nave physical condition will admit of a maxi- the power to expand the high notes as mum result at any given period of vocal the voice is capable of expanding them,

pathetic vibration, a limited amount of expanding the high notes or maintaining surface only responds or vibrates with the a tonal character in keeping with the tone. The action of vibrations properly lower tones. This alone adds greatly to A S THE VOICE develops, it is necesproduced creates a change in cell-struethe musical character of the voice. pansion in the parts involved. This process of expansion, starting in the larynx and buccal cavity, gradually extends over the entire instrument when the voice is prop-erly produced. We are not creating the tone but building the instrument that makes possible a gradual increase in volume and quality. If we cannot produce satisfactory high tones it is because the lower part of the voice develops more pared to yield such tones. By no means can it be taken as an indication that these tones cannot be eventually developed.

Sources of Resonance

are, first, the larynx (laryngeal throat

Thus, we have the laryngeal space, the are use, the darying carrying and those cavity) and buccal cavity and buccal cavity in which

there would be no low voice. By working with a raised soft palate

voice may be produced without creating DRIMARILY, sympathetic vibration active vibrations either in the nasal opendoes not involve the tone so much as it ings or in the chest cavity, as this action nasal chambers under the impression that ment and ease of emission. such action will result in sonorous reinforcement. The voice will automatically bodied tones as produced when the voice Building the tone does not mean "creat- ascend for this reinforcement when buccal changes from falsetto to timbrato by

pressure, one produces a menum tone. Lowering the rone intogen uncertainty velop the head or bell resonance with the Later, if the instrument develops as it instead of allowing it to seek its own depth and brilliance which can be im-

Each one of these methods or modes of it in any way, action is based on the desire to obtain
The quickest way to present correct viobtained. There is no musical instrument In order to obtain a full vibration on a made by man that presents adequately the once their production is mastered. When

Approaching High Notes Through Indirect Action

S REGARDS full volume and quality, A S REGARDS ran volume the high notes should be approached indirectly. (During the preliminary period or while developing the tessitura, they should not be approached at all.) The quickly than the upper because of the fact that the surfaces below are more open or exposed to vibratory influence than the upper surfaces. Yet it is these upper sources of resonance on which we depend in developing the upper tones and putting THE MAIN SOURCES of resonance the finishing touches on the lower tones

Buccal resonance predominates when the vibratory change is created within a comtones focus forward to the front mouth paritively short period of study, as they high can you sing without eliminating the and lips. It must be the first developed, are easy of access. The pharynx or the wertones?"

The second source is the pharynx and masal passage leading from the laryngeal space. It sometimes requires years to master us. When working with a raised soft palate, spaces or the "bell" of the head. This to the masal chambers, owing to its posi-vowels. In artistic or finished wovel proand the second source is the pharyux and main passage leading from the laryngeal space. It sometimes requires years to master the When working wan a saneta sort phases: spaces or the Den of the theoretical to the theoretical temporary of the post-as the voice ascends, the tones not only source predominates when the tones focus tion, is less exposed to vibratory influence.

However, we not only find the laryngeal space most necessary in preparing the vowels and half vowels for sonoric reinforcement, but we also find it impossible to develop the bell without first developing this passage. In order to carry the vibrations to the bell, without forcing, we must, at the start, adopt an entirely different method of production than that used for the tessitura tones and the lower head tones. This development of bell resonance, when properly brought about, has a marked influence on the entire voice, from the lowest to the highest tones. The production of the flexible, full-

bodied high note, with a full complement of overtones, depends on the resonance of the bell. The development of the bell depends on establishing full vibratory action in the buccal cavity, in the chest or torso, and in the posterior nares. One may then begin to go from the tessitura to the headtones. This work should be started by using a suspended tone or a tone unsupported by buccal-torso vibrations. The soft palate must remain in repose under this action also, in order to give free access to the bell. The suspended tone to the vocal organ and body. It begins with them to the buccal cavity. This we term use in developing the head voice is the a suspended tone or a tone unsupported falsetto, which not only provides the by a natural bass. Voice may be produced proper preliminary vibration but also by deliberately directing the tones to the affords a perfect working model in place-

Next in importance come the lightslightly increasing the pressure at the tone is produced of two or three times duction worthless, but also, if persisted in, means the tone must be allowed to vibrate over the entire body without obstructing

mental concept as directly affecting the tone. It was merely a physical fact reimmediately perfect musical effects in voice bratory action is to throw the instrument and indicates a change in the vibratory ca-

Build Without Breaking

WHEN BUILDING the tones, one must not interfere with the normal adjustment of the instrument since the quality and volume of the tones are determined by natural capacity rather than by mental concept or any form of mental In the beginning, under the law of sym-correctly trained, all voices are capable of interference. The following exercise on the vowels will be found helpful.

(Continued on page 947)

Grue Vocal Art in Singing By LOTTI RIMMER

PART IX

JOWELS connected with liquid sounds Ch is a tuneless or non-vocal consonant need careful study. The following and mostly used in the German language. examples which contain vowels and Ch is often articulated with the back part figuid consonants help to improve mel- of the palate which gives the consonant lowness and roundness of the vocal pro- a gutteral sound. This should be avoided.

It is advisable to practice these exercises from pianissimo to forte on the boundary line from speaking to singing. The method of transition from reciting to vocalizing is of eminent importance as it gives the voice increased power and fexibility. Not only singers should prac-character of this consonant depends on tice this, but also orators, speakers and the attached vowel. Shaky, shelter, steal, preachers. Disciplining the organ in that stop, superstition, steamer, castle, conway develops the tone in a surprising way. sideration. Practice: Woes were well told. Louloo strangly thinks of unveiled danger, in her last embrace, while mourning her far away lover.

Group of Hissing Sounds

C HAS A HISSING quality of sound. consonant is produced by a firm touch with the tongue on the upper row of teeth. The the lower lip touching at the same time the lower front teeth. The tongue should forced action of the diaphragm causes be well arched and form thus a narrow the strong, acute explosive sound. I being channel through which the air passes, softer, requires less energy in producing touching the incisors on the way. S is it; but care should be taken that the much connected with water and sleep, connection of the affixed vowel be soft Children are sent to sleep by the sound of and gliding. Ch and j are mostly used in ss. Sea, swimming, sand, stream, scals, words of pleasure: charm, cheerful, June, sleeb, sewage, moisture,

Caruso as a Street Singer

By R. Thur

CARUSO'S father wanted the boy to be Castello, and then, after a time, regularly Singing." We learn further that Caruso city was concentrated. was only fifteen, but he was already filled with that optimistic courage which throughout his life deserted him only on the rarest occasions, that courage which he so strikingly displayed during his last illness in New York. If he was to be-

lowed to sing gratuitously in one or two fortunately prevented his holding for any of the tiny theaters near the old Piazza length of time."

an engineer, and, when the young Enrico for a small recompense in the sailors' refused, turned him out of house and café-concert near the Mole and in the Imhome in a rage. "Enrico did not hesitate macolatella Vecchia, the old port of the to take his father at his word," says Sal- days of the Bourbon kings, in which at vatore Fucito in "Caruso and the Art of that time the whole maritime life of the "He also sang-for one lira, twenty

Both sh and st are whizzing sounds.

The lower jaw remains motionless. The

sound passes through the teeth which has

a good effect when sung pianissimo. The

articulation of sh does not present any

difficulty. St is harder to pronounce. The

t following s has to be executed in quick

succession not to impair its beauty. The

CH and J-Rustling Sounds

CH HAS a hard j, a soft character of sound, both belonging to the rustling

consonants. The phonetic timbre of ch-i

is inferior to sh. The articulation of this

consonant is produced by a firm touch with

jaw is more or less motionless. The en-

rich, joy, jubilee, jewelry, journey.

cents-at the long Tuesday services of the Church of Sant' Anna alle Palludi. His other assets, aside from his voice, were his unconquerable optimism and his splendid physique, although the former did not illness in New York. If he was to become a singer, the sooner he began the During his early period of stress and struggle, the fifteen-year-old boy who would "Turning his back on his home, he be- be an artist was at times forced to seek came a scugnisso, a Gavroche of the Nea- other, less congenial work, merely to keep politan streets, singing for a few soldi, or body and soul together. Thus, on one ocfor the pure joy of song, wherever and casion, he managed to obtain a position whenever opportunity offered. Known as as outrider in the stables of the Count of 'Arrichetiello,' he was occasionally al- Bari, a position which his size and weight

Organs of the Voice By WILBUR A. SKILES The Breath

LIFE DEPENDS on breathing-singing on used, the voice will be weak, strained and,

artistic breathing. In ordinary life we hence, breathless. A beaving of the breathe involuntarily, but in singing we shoulders is also noticeable, if such breathbreathe consciously and hence must un- ing is at all exaggerated. derstand how to control the breath.

There are two methods of breathing- is to be cultivated. To this end the lungs superficial and deep. The former method are permitted to expand most freely in should be avoided. One may use the the lower regions of the chest, while the Mezzo Respiro, or light breath, occasion- diaphragm becomes very much contracted ally, but this method requires no special The abdominal muscles control the ex-

Superficial breathing consists in the anced larynx wherein lie the vocal cords, elevation of the ribs, the breast and the and thus we derive the raw material from collar bones. In this manner only a small which we build the tone. The tone will amount of air is taken in, and it goes no and must float on the breath when deep great distance beyond the trachea (wind correct breathing predominates. pipe). If this method is cultivated and

(Continued on page 947)

Deep, rather than superficial, breathing

penditure of air against the correctly bal-

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Choral Music

By N. LINDSAY NORDEN

HERE is, perhaps, no form of musical activity which is so widespread as choral ensemble. Throughout the entire civilized world choral groups have met for many centuries past, inspired by social and musical interests Vocal music was the first music in the history of the world, and it still remains. when properly done, one of the finestif not the finest-of all types of all musical endeavor

One of the reasons for the early development of choral music is that the human not be obtained in any other way. This is its production, and even then it may not part of our choral programs. The Rus opment of cuorar music is that the number not be obtained in any other way. This is a produced singing voice is possessed by nearly every principally due to the fact that on the be an ideal one. individual, and ensemble singing has, piano or organ all of the notes are incortherefore, been the easiest way of produc- rect in pitch. Although this difference is ing massed musical effects. Choral music very slight, it nevertheless is there, and was well developed as an art, and many is quite noticeable to one who has heard the able composers write in this style long correct, or so-called "untempered intonabefore there was any instrument suf-tion." On the piano the octave is divided singing in accurate intonation. Long hours brow." Someone has said that "all charfederally developed to afford accompani- into twelve equal divisions, all of which of preparation are necessary for such tion is painful," and to a degree this ment to such groups. Thus, historically, are slightly off. choral music is the oldest form of all musical activity. In the history of the singing against an instrument in tempered are at present on a very high plane; taste can be developed considerably by at various races it sufficed as a medium of all intonation that they find themselves in choral ideals should not be behind these, tending concerts and bearing good music inspiration and of brotherhood among

those of the various tribes and clans. The Church and Choral Music

inent part; for, in the early ages at least, an out-of-tune accompaniment. the church was the single institution which consistently fostered music as well as other arts; and so we have to-day songs dating back to the earliest Christian times, Thus the earliest choral music was con- A fined to the realm of the church. Secular choruses developed later. The value of the early melodies which were developed it to-day, are so inspired and so beautiful in their contour and characteristics that they are still being incorporated in symphonies and operas as the material upon which the more modern glories of music are built. Tschaikowsky very generously used such material, as did also Dvořák and many other modern composers.

The national characteristics of a people are very keenly reflected in this early folk music. The transcription of such melodies for instrumental performance does not give them an opportunity to be heard in their original style, for in the latter case the words are absent, and the text of these songs has a great deal to do with their spirit. When reference is made to folk songs, it means in general those of foreign nations, inasmuch as America has had none of these, with the exception of the negro songs and a few early American tunes. This is perfectly natural when one stops to consider that America has always been properly called "the melting pot," and we have not as yet developed any decided American musical characteristics.

Two Types of Performance

ing of the orchestral instruments; and fathom the intricacies of more advanced much glorious music has been written for music. such a combination. But in the latter Great music is written for all time. Un-

that if a chorus is properly and sufficiently eye the achievement of their ideals. trained in a cappella singing, it can give Whereas the composer, having finished a the listener distinctive effects which can-work, must wait, sometimes many years for

ORGANIST'S ETUDE Edited for December by EMINENT SPECIALISTS IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF."

great difficulties when they attempt pure wocal music. Their natural instinct leads field and requires considerable study upon contact with good music, and to such perthem to sing correct intervals, but their the part of the conductor. It is not merely sons musical appreciation is only attained continued association with a tempered ergan or piano counteracts that. Unaccompanied choral music, therefore, is not a long for consideration here. Contact with cration is, of course, better musically edu-OF COURSE, in the history of choral cheap way of presenting singing, but an music, the church has played a prom- attempt to present pure music untainted by man.

The Historical "A Cappella"

LL THE composers of religious music of the world from the earliest times have written choral music to be sung without accompaniment. Particularly is this in community singing, as we might term true of Russian music, and there is no other nationality in which so many of the leading composers have written choral music for unaccompanied performance.

There is need in America, in every city of importance, for a professional chorus, carried on along the same lines as any of our great orchestras, where the musicians can rehearse every day and properly prepare the great choral compositions, many of which we very rarely hear on account of their difficulty. For unaccommunical singing the prime essential is a normally good voice. It is not advisable to go out for quantity, but rather for quality. For one hundred singers are sufficient, and his organ compositions. under present conditions it is difficult to secure even this number possessing the M. André Pirro in his books, L'Orgue de

America is to-day "orchestra crazy." It large element in the development of music in our country; but it is not the only means of development; because, after all, listening is one phase of musical appreciation, and doing is another. Persons who receive choral training get into the heart of the matter much more quickly than do THERE ARE two styles of choral per-those who merely listen. The elevation of formance: the one with orchestral musical taste in general can be accomaccompaniment, and the other unaccom- plished very readily in this way. Through panied, or a cappella. In the first style choral training the singer acquires enough we have the added advantage of the color- knowledge to become critical and to

stern a communation of the hustyle we have the combination of the hufortunately, the composer is different from
wides them into three periods: the painter and the sculptor who, when It is not a generally well-known fact their work is finished, can present to the

Choral Means

THE GREAT IDEAL in choral music any other nationality. Singers have grown so accustomed to ruses with low ideals. Orchestral ideals is made through effort. One's musical the absence of accompaniment, but it in- through attending choral presentations and volves many other problems which are too hearing the best music. The present gen-

One of the easiest ways to reach a great number of concerts, and other agencies.

view, is extremely important. There has been a gradual growth in the interest in choral music in the last ten or fifteen years, particularly in unaccompanied sing.

ng. Perhaps no stronger influence has ever Perhaps no stronger influence has ever been felt in this country that the gradual introduction of Russian choral music brought about principally by the founding some years ago of the Russian Cathedral Choir in New York City. This choir founded by Mr. Charles R. Crane, and principally paid for by him, was taken over a large portion of the United States to demonstrate its ability and its music and through this and other agencies the Russian music has become a permanent sians have never allowed an instrument in their church, and the result of this has been that the composers have developed choral styles far in advance of those of

Good music is not necessarily "high presentations. We have too many cho- probably true. All musical advance at least Unaccompanied choral music is a special Most laymen are not trained in daily any great art is uplifting to the spirit of cated than any of the preceding, due to the radio, phonograph, an unusually large

many people is through singing. One Those interested in choral music seem to might say that it is the popular method, feel at the present time that there is a Those who have no interest as yet in or- strong revival of interest in this work, and I nose who have no interest as yet in or-chestral music may have a strong interest it is sincerely to be hoped that such is the in singing. This phase of musical work case, as it is the means of the beginning in our country, from the cultural point of of musical education.

Fundamentals in Playing Bach By A. Eagle Field Hull, Mus. D. Oxon,

PART Y

hear these masterworks unsympathetically adequate a cappella presentations, fifty to est in Bach's works to the whole field of

Many have labored in this field already-S. Bach (Paris; Fischbacher, 1895), his J. S. Bach (ibid, 1896), and his monumenis supporting in the main cities of our tall L'Esthétique de J. S. Bach, le musiciercountry large symphony orchestras at treDr. Sweitzer in his 5. Bach, le musiciermendous prices. This, of course, is a poet (Paris, 1905; Germany, 1908; England, 1911); Sir Hubert Parry in his J. S. Bach (New York; Putnam, 1909); and book, The Organ Works of Bach (Novello, appointment and the early years spent at 1922). The material for the present work Cöthen. was collected and excogitated in the years 1912-13 when the author re-edited the complete W. T. Best Edition for Messrs, Augener, Ltd., and also planned a Handbook to Reger, whose works (with those

> Three Periods PIRRO, whose authority on the organ

works is only equalled by Sweitzer, di-(i) the ante-Weimar period (up to about 1708);

(ii) the Weimar and Cöthen period (1708-23) •

(iii) the Leipzig period (1723-50).

HE OBJECT of the following short The first period includes the Choralestudies is to render the playing of Partitas and Variations of the Lüneburg Bach's organ works more enjoyable years, when Bach was monitor in the Choir to the organist, and clearer and more pleas- School there (1700-03), and the youthful ing for the listener. Despite all the advice works of his sojourn in Arnstadt (1704of first-class teachers and the example of 07), and his tenure of the organist's post our finest players, we still more frequently at Mühlhausen (1707-08). This period rendered than otherwise. There is another udes in A minor and G minor; the fugues in B minor and C minor; the preludes and fugues in A minor, in G minor, and the two early sets in G major; the two fantasias in G major and the one in C major, the Fantasia con Imitazione in B minor;

the Toccata in E and perhaps the two in C. The second period includes a large number of the best-known organ-works, written during the Weimar period (1708-17) and some written at Cöthen (1717-23). The Little Organ Book (Orgelbüchlein) also Mr. Harvey Grace in his excellent little appears to belong to the end of the Weimar

twenty-seven years of Bach's life (1723-50). During this period a few of his works book to reger, whose works (with those of Horace Wadham Nicholl) he believes

Be flat (known in England as St. Anne's)

Light and those of the prefude and rugary and and r and the great Chorale-Preludes which appeared in 1739 as Part III of the Clavierii bung; the Six Chorale Preludes in Trio orm published by Schübler in Zella (1747-49) and the Canonic Variations on the Christmas Song "Vom Himmel hoch" (From Heaven above) published by Balthasar Schmid in Nuremburg about 1747. These were the only works engraved in Bach's lifetime. For the rest, collators and editors found a few autographs, but have Take the Adagio as a leisurely Andante. friends or pupils of Bach.

The autographs (mostly in the Berlin Library) include the Six Sonatas, the great Oraelbüchlein and the eighteen Chorales the last years of his life.

The Approach to Bach

THE APPROACH to Bach's organ works must be the same for the player as for the listener. It must be made in the pure spirit of the Psalmist: Let him to the crotchet beat of another. The demiexamine himself and try out his reins and semiquaver runs of one may quite well be his heart; let him not dwell with vain no faster than the semiguavers of another players, nor have fellowship with the de- Let the animation, the calmness and subceitful; let him wash his hands in inno- limity of Bach's great personality always corey and so will he best show the voice prevail; the player's personality must be of thanksgiving and tell of all the won- completely absorbed by the composer's.

as commandments.

Tempo

time were not so far apart as they are now.

had to rely mostly on mere copies made by On the other hand, let bravura and other brilliant passages sound fiery, as Bach wished them. All figures, even those of the shortest notes, should sound clearly and Passacaglia, the Chorale-Preludes of the unhurried. These will dictate the rate. Test them from the body of the building. which Bach revised and copied out during Consider the listener; he is nearly always less familiar with the work than the

> Bach's notation is variable; the standard heat and general rate is nevertheless nearly always the same. The alla breve (minim) beat of one prelude or fugue may be equal

Any variations of the tempo, accelerando The following axioms may well be taken over an ascending sequence or a pedalpoint, or rallentando on a cadence, and so forth, must be restrained and very ar tistically applied. Complex part-writing CONCERNING rates of tempo, the extremes (Vivace and Adagio) in Bach's episodes, a slight acceleration.

(Part II to follow)

Nineteenth Century Tendencies in Church Music

Article Five of a Series

"The Church the Cradle of Modern Music'

By Bertrand-Brown

many notable names in the story of upon one of Bach's Preludes.

And now we come to the In Gounod is illustrated again that rela-

and to consider only the more important years in sacred composition.

and into the last century, is one of the own ecclesiastical compositions are imbued greatest of all composers. As one writer with deep religious fervor. has said of his music, "Performed under Verdi who lived until 1 proper conditions in a concert hall, his in the great Cathedral at Brussels. His Missa Solemnis is a mighty profession of faith in a personal God by one of the greatest geniuses of all times."

The two masses of Beethoven are well criticism. Beethoven's secular music, likewise, has the beauty and pervading spiritual quality of the compositions which he intended for the Church.

Gounod comes nearer still to our own permeated with deep religious fervor, in voted himself to sacred music.

He wrote a mass to St. Cecilia, which is just been named. singularly beautiful. The Redemption, His Ave Maria is a sacred composition but replacing, to an extent, the old.

hymns," said Dr. Schutz.

IN PRECEDING articles we considered which superimposes a melody for the voice

outposts of our own times-even to the tionship between the Church and secular musicians who lived in our grandfather's music. Here is one whom we know for his great opera which we hear and love. As we come nearer and nearer to our After giving "Faust" and all its inspira contemporaries, the names become more tion to the world, he lived to return again and more numerous. It will be necessary in gratitude to the Church, which had because of this to pass over some of them given him his genius, and spent his later

Perhaps the greatest pianist to be con-Beethoven, who carries the torch of sidered is Liszt. He was born in 1811 and genius from Mozart and Haydn forward died in 1886. Liszt was devout and his

Verdi who lived until 1901 took lessons "Requiem" is such as to rate him as a church composer of the first rank, Although he is famous for secular music, he remained a staunch Catholic all his life characterized in the foregoing quotation. and relied upon the Church in maturity That they do not fit the liturgy and may as in boyhood for musical teaching and not be considered as music for the Church inspiration. If there had been no church is simply to venture a comment and not music, there could have been no Verdi. Since his "Aida" is one of the most popular of all operas, this is a reflection not without point to any who are impatient of the plain chant of Gregory.

In this century came the fruition of day. As much of his sacred music was many musical tendencies. Our grandwritten toward the end of his life, he fathers saw the ripening of the seeds cast brings the torch near indeed. Always upon the soil centuries before. As we look back today, it is apparent that some forms 1881 he retired from the world and de- and some lines of development must have reached fulfillment in the men who have

And now we have come to the time of Mors et Vita, Ave Maria-these are the great return to Gregorian music and some of the best known of his writings. to a time of new tendencies founded upon

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1	N I N E T E E N T H	Organ: March & C.D. Organ: March & C.D. Dicker Francy: Theme from "Symbolic lowerly (4 Mands) Pathetique" Technikowsky (4 Mands) Organ: Anther March & C.D. Organ: Charles & C.D. Organ: Charles & C.D. Flanc Dartes & Flancy Flan	PRELUDE Organ: Elitabeth's Prayer Wagner Flano', Noturne in Ediat, Dp. 9 Ano, 2 Cappin Ma. 2 Cappin March In C Mokwell Onet for A. and T.) Organ March In C Williams Pagos Processional March Chek	

Organ: Lullaby in G.......Marks Piano: Evening PrayerKuhahold ANTHEMS (a) O Come and Mourn.....Barnes (b) Ye Realms of Joy......Pike What is My Hope....Harvey Gaus Saviour, Like a Shepherd Lead Us My Sins, My Sins, My Savio Collebrist OFFERTORY

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O. Briefly, con you give mi ruice and so
forth which must be followed in the compoforth forth for

(a) 10d Mairer or percunners of s. 2. we would not astrise amount of the least (b) Handed Journal and master of the 12th one early pith centeries; readel-took percentage of the 12th one early pith centeries; readel-took percentage of the 12th one early pith centeries; readel-took percentage of the 12th one early pith centeries; readel-took percentage of the 12th one early pith centeries of the 12th one early pith centeries; and the 12th one early pith centeri

sochmann, List, Redneyer, Merkel and (d) Moster, composers — Oliver Sender thou of the French School, as Kerp Bierr Horsen, Bernell School, as Kerp Bierr Horsen, Bellins, of the Buylah School and the Sender School and th

Grace. "The Organ and Its Masters," Henry C. "The Story of Communications," Williams; "Biographical Dictionary of Musicians,"

position and to jour content from for information to the position and to jour content from for information to jour content from for information to jour content from for information and information in the position and so forth. Works on this sub-life information in the position was form, "Stewart MacPherson," Theory and Composition of Musici Press. Mandeal Form," Is Front. The Larger Forms of Mosteal Composition of Musici Press. "The Press." All the position of such a nature that year that the first fluor of the position of such a nature that year that the first fluor of the position of such a nature that year that the first fluor of the position of such a nature that year that the fluor fluor of the position of such a nature that year that the fluor fluor of the position of such a nature that year that the fluor fluor of the position of such a nature that year that year that the fluor fluor of the position of the

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A. Analysis of Mendelssohn's Organ

"Jos. W. G. Hathaway."

"Jos. W. G. Hathaway

MUSICAL HOME READING TABLE

(Continued from Page 895)

stood the art of propaganda, for these mu- having it sung by the whole population of signs "were obliged to take part in the Paris at the Champ de Mars, Méhul, Gosnumerous patriotic fêtes and to collaborate sec and Lesueur, who were professors at in musical productions for these occasions, the Institut de Musique (near the Rue "When the Hymn to the Supreme Being Montmartre) were ordered to rehearse the (by Gossec) was to be performed, de crowds beforehand."

THE ETUDE

Apparently the revolutionists also under- Robespierre conceived the brilliant idea of

DeWolf Hopper Discusses Light Opera

the Bat" and even more so as Dick Dead-eye in "H. M. S. Pinafore," discusses musi-but I walk warily in the paths of prophecy. the return of better things,

the return of better things.
"I have seen musical comedy fade away
into the return," he says, "glorified vaudeinto the return," be says, "glorified vaudethe return of better things.

The analogy is not strained,
The analogy is not strained.

"All though I love these operas best and wile where all pretense of plot has been made my entry on to the singing stage when scrapped and nakedness substitutes for the they were in their first futor, I never they were in their first futor. story, and now I am seeing the return of heard or sang in a Gilbert and Sullivan light opera. I doubt that the Shuberts production until 1911, nearly thirty years CHILDREN'S have ever made as much money on any two
other productions in their history as they
"Gilbert and Sullivan are immortal beetta fashioned around the life and music preciation of the other. W. S. Gilbert was of Franz Schulert. Arthur Hammerstein's the greatest comic poet of the language. 'Rose Marie,' another light opera, has run Arthur Sullivan was an accomplished com a year on Broadway now to capacity houses, poser in any company-in his particular and 'The Student Prince,' in one company field without compare- and together they in which I am playing, has been enormously rose to heights that neither could have at-

DEWOLF HOPPER, famous as "Casey at "Light opera may or may not be back to cal comedy and light opera very entertain. I have a prediction, however, which I am ingly in his recent book, "Once a Clown, prepared to shout from any housetop. That ingly in his recent book, "Once a Clown, I which he welcomes that Gilbert and Sullivan will never die.

They are to the English-speaking musical

contents list. collections are:

did recently with 'Blossom Time,' an oper- cause each was a genius with an infinite aptained singly." RECITAL.

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All's right soith the world.

Teachers should endeaver to teach their pupils music.

MARY SCOTT DRYNAN

TO THE STATES.

On the STATES.

in 1815.

5. Pizzicato. 6. The overture to "Don Giovanni."

7. Edward MacDowell. 8. Mozart and Mendelssohn,

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Short Cuts

CORRESPONDENT writes, I am A CORRESPONDENT writes, I am studying the violin, but I do not seem to be making much progress. although I have a good ear, love music passionately and practice faithfully. Are there no short cuts to learning the violin?

Indeed there are short cuts to learning the violin, J. B .- many of them. Many a violin student, because of these short cuts, progresses as much in a year as another in two or three years, because he takes advantage of these short cuts. Let us consider a few of them.

Tested Tools (Short Cut I)

GET A good violin and bow, and see that they are in perfect playing condition. A carpenter could not do expert work with an old, dull, rusty saw with half the teeth broken out and a chisel full of nicks. No workman can do good work without the proper tools, and no violin student can get very far with a harshtoned, rasping \$7 fiddle and a \$1.35 bow, as "crooked as a dog's hind leg," with half the hairs broken out, and the remaining ones dirty and greasy. A really good v'olin, with a beautiful, sympathetic tone, and a good Pernambuco bow, well haired, and with the proper strength and elasticity. are among the best short cuts that I know of to violin mastery. Playing on a harsh violin is like eating badly cooked food; it leads to musical indigestion.

It is not enough to have a good violin and bow, if they are not kept in good playing condition. The bridge must be well adjusted and of the proper height and curvature; the strings must be fresh, of the right thickness and true in fifths. the right thickness and the in the youn. The sounty to that the youn ing to be able to pay the accompanions you would be straight and not is one of the really important short cuts of the violin composition he is studying, without getting anywhere. The guide the pegs should be well-fitted and turn smoothly. The stick of the bow must be straight and the hairs clean and well rosined with good rosin before practice

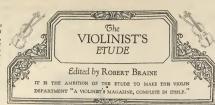
Learning to Tune (Short Cut II)

practicing on a violin which is out of

are very lax in teaching pupils to tune their violins. They usually leave this ex
Theory and Harmony (Short Cut IV)

ments. Also hear vocal music in every combination—solo, quartet, chorus, oratorio are very lax in teaching pupils to tune possibly a word or two of explanation. At the beginning of the lesson the average teacher will take the violin from the pupil, tune it and return it to him, without even allowing him to try to tune it himself. How much better would it be to have the student tune his own violin under the supervision of the teacher, the latter putting on the finishing touches, after the pupil had done the tuning as well as he could. The student must learn to tune his violin some time-so why not at the earliest possible moment?

The violin teacher should never rest until every pupil in his class can tune his violin at least reasonably well, for playing an instrument which is out of tune is a nuisance to the pupil and to everyone who has to listen to him. At first the pupil can tune the strings of his violin to the notes of the piano or other instrument



of fixed pitch, or to the little pitch pipes sounding the notes, E-A-D-G, which can be bought in any music store. As soon as this can be done, the pupil should learn to STUDYING the piano is a great help PLAY WITH others as much as posting the property of the violin student, even if he does Sible. Join an orthestra, a string he bought in any music store. As soon as

Or he can be taught to sing the note A, also as regards time values, rhythm and inand then up the scale to the fifth note, E. tonation. chords, the only method which gives perthen A-D, then D-G with the bow, he turns study the piano for a year before begin. Jungfrau or the Matterhorn, you would study the piano for a year before begin. the pegs until these chords are heard in ning the violin at all. perfect fifths. The slightest discordant beat" can be recognized when the bow is drawn steadily over the open chords of

Ear-Training and Sight-Singing (Short Cut III)

FAR-TRAINING and the ability to do sight-singing is a very great short cut them to play the solo parts well. to good progress in violin playing. Anyone to good progress in vision prepares causes one of the greatest riving visions of the pupil and stated that how persons the states that he always studies a composition stantly the shortcomings of the pupil and Learning to Time (purious value)

[telly well how a passage which he is try—as a whole before commencing to practice goes right to the heart of every bit of Many a violin scholar becomes dis-very quickly. In my experience in teach—fact that most of the great violinists have

[He chooses the best course and the best course are considered to the course are consid can be unit; if a routh states that ne aways states a composition sound the substantially of the paper feetly well how a passage which he is try- as a whole before commencing to practice goes right to the heart of every bit of gusted and disheartened because he cannot ing I have often known pupils to make as a working knowledge of the piano, keep his violin in tune. It certainly stands much progress in two months as others to reason that a violin student cannot make make in twelve, simply because they had the the progress he should, if he is continually ability which the sight singer possesses of practicing on a volum watern is our without playing or hearing it played on his intonation—the most important thing an instrument. The wise violin student

HEAR all the masic you can, just so this intonation—the most important thing an instrument and ion a sight. knowing mentally how the music sounds,

Keyboard Comprehension (Short Cut V)

Any child can learn to sing A-E, then position complete. In his piano practice activity." A-D, and then D-G, and this will give the student gets an idea of a composition him the sounds of the strings on his violin. as a whole, and it is a great help to him

Beginning on A, he can then sing down It also helps him greatly in gaining the to the fifth note, D. Lastly, starting on D, knowledge of where the half steps lie. The tont short cut of all. A good violin teacher he can sing down the scale to the fifth piano keyboard is like a map of the tones, is the heir to all which the brightest note, G. After having learned to tune the and the beginner gets a much better idea musical minds of the past three hundred violin approximately well in this manner, of the theory of making music from piano years have discovered about violin playing, the student should finally learn to tune in practice than from violin practice. In- A good teacher can show you in a few deed, so great is the help the piano gives, lessons what you could not learn by yourfeet tuning. Sounding the chords E-A, it is often found a help to have the pupil to climb one of the great Alpine peaks, the in the earlier stage of violin playing, that self in months of practice. If you wished

is sufficiently advanced in his piano play- of these snow-clad peaks. By

Concerts, Recitals, Operas

violin music, but music for every instru-THE STUDY of musical theory, har- and opera. The violin student cannot do mony, and the various theoretical better than imitate the human voice as branches hastens matters very much, in closely as possible. Let him attend symbranches pastells matters very man, in choosy as possible, and around sym-learning a stringed instrument. The stu-phony concerts, violin recitals and chamdent who knows something about the the- ber music concerts. Let him go to the ory of the art he is trying to learn will movies, especially if the theater has a naturally make greater progress. Work- large orchestra and a good pipe organ. men building a house make much better Steep yourself in music constantly. Music progress if they have a "blue print" plan is a language. You learn a language by progress it they make a may print plant is a maguage. And seat a maguage by made by an architect than they would if hearing it spoken. You learn music by they were doing it by guess work. It is hearing it played or sung. Hearing music the same in music. Theory is the "blue constantly sets your brain humming with musical activity. If you know exactly

"How the use of the mute in orchestral music has increased may be row the use of the muse in orchestral music has increased may be seen by the fact that Beethoven in all his works employed it only four times, while Wagner in the Meistersinger used it about ten, and in Tristan' about fifteen times. Ultra-modern composers employ it so often and with changes so sudden, that it is a physical impossibility to use the ordinary mute, compelling the players to resort to mechanical device;

OTTO J. MULLER

how a melody sounds, it will not take your fingers long to learn how to reproduce is

"Canned Music" (Short Cut VII) FF YOU live where little music is to be heard or your means will not permit you to attend many concerts, do the next best thing. Get a radio, a sound-reproducing machine, a player piano—or all three, if you can afford it. While "canned music" does not begin to equal the real thing, it is much better than nothing and it gives you an opportunity of becoming familiar with the musical masterpieces. Practicing like a hermit, without hearing anything but your own playing, is a slow process.

String Ensemble (Short Cut VIII)

tune the E, D and G strings by ear, after having tuned the A to the piano or pitch nine. As the strings are tuned in 6th.

As the strings are tuned in 6th.

in itself, with melody, bass and inner parts, a good pianist and play all the good violing. pipe. As the strings are tuned in fifths, while the violin is, for the most part, a and piano music you can lay your hands a person with any sense of musical hear-melody instrument and, with the exception on. Observe the rule from Schumann's ing at all can soon learn to tune by ear, of very few compositions, requires an ac- "Rules for Young Musicians." "You will as he only has this single interval to learn. companying instrument to make the com- best learn from a many sided musical

Wise Guidance (Short Cut IX)

GET THE best teacher your means will permit—and this is the most imporget the best guide you could possibly find In advanced violin playing piano practice -a man who had successfully led hunis also a help, since, if the violin student dreds of climbers to the extreme summit he can in this way gain an excellent idea would know every step of the difficult of the composition as a whole. The best ascent and would make every step count. violin teachers insist on their pupils being Just so the experienced violin teacher familiar with the plano or orchestral ac-knows every step of the course by which companiments to the works they are study- the young violinist can gradually work ing, as such knowledge is necessary for his way to a mastery of the instrument, He has a remedy for every difficulty and One of the greatest living violinists can illustrate every point. He points out in-

order in which pieces and exercises should

In deciding upon a teacher it is well to choose one who has an important position in the musical world, and, more important still, one who has actually turned out many excellent pupils. Not all good violinists, by any means, are good teachers. Teaching is an art of itself. Too many young violin students who have only a limited amount to spend on lessons choose a cheap teacher simply because he is cheap. Others, again, try to learn by mail or by the class method (wherein a teacher tries to teach fifteen or twenty pupils at once). Never was a greater mistake. It is far better to take few lessons from a first class teacher than many lessons from an inferior teacher. Look around among your friends and you will find that those who are good violinists are those who had the best teachers.

Through the study of musical history you will find that practically all the great violinists had lessons from highly competent teachers. Thousands of young violinists who are born with genius, or, at least, great talent for the violin, have fallen by the wayside, and have never mastered their instrument, simply because they did not have the opportunity, or take advantage of the opportunity, of studying the violin with a first-rate

The Beginner and the Vibrato By CHARLES KNETZGER

THE SUPREME moment in the amateur The first tendency of the pupil in learnviolinist's career has arrived when he ing the vibrato is to raise the finger off thinks he is able to produce the vibrato, the string and to replace it rapidly, some Many teachers think it should be acquired what like a trill, except that in the trill naturally, after a long period of study, two fingers are used. To correct this and frown on any attempt of a first-year erroneous notion, have the pupil place the and from on any attempt of a inst-year fingertip on the table, rocking it to and pupil to master to pupil to master to the pupil to maturally temperamental, and has a great the gets the idea that the finger must press naturally temperatures to learn it, there firmly against the string and must not rereally cannot be any objection or harm in linquish its hold. It is surprising how letting him go to it.

THE ETUDE

the vibrato should be produced, some pre- able vibrato is produced and the pupil is ferring to move the forearm, others the amply rewarded for his trouble.

The vibrato has been in use among band and still others the hand and fingers. hand, and still others the hand and fingers,
So long as it sounds well, and is artistically
done, there need be no scruples about the
method of production. It does not pay
Mozart's Violinschule, "Nature herself
suggested it to man." In view of this
suggested it to man." In view of this to be superdogmatic in matters artistic. The only caution necessary is: Do not ers should look askance at this harmless squeeze the neck of the violin between device for beautifying violin playing, or the thumb and forefinger, for this stiff- needlessly delay its explanation when pupils ens and tires the muscles,

fro by an impulse from the bicens, until quickly the principle is understood, and There is much discussion as to how the often after a few weeks' practice a credit-

fact, there is really no reason why teachshow desire and fitness to learn

to listen to such a loquacious fellow.

Chamber music also requires much o

the listener. It lacks the personal appea

of the individual performer who stands.up

In this quieter form of music the per-

former is lost sight of in the actual per-

Appreciation of Quartet Playing By JEAN DE HORVATH

One grows familiar with the literature long harangue, ably seconded by the viola. for the piano, the violin and even, to a And so it goes, the conversational ball lesser extent, for the cello, but much of being passed from one to the other. While the world's timest music, many of its great- one instrument has the main theme, note est thoughts, are shut up in the quartets how the others, as becomes well-behaved of Mozart, Beethoven, Haydn and others, folks, subside to a mere accompaniment, and rarely does one get really to know murmuring a little, it may be, at having these splendid compositions,

Here in America it is seldom that we find young people gathering together to play good music just for the sheer joy of it. In Europe it is much more usual to find three or four musicians playing and delivers his message, often with the different instruments, meeting once a week, force of a striking personality back of it often more, and wading through the masterpieces of musical expression to their

own delight, if not to that of their hearers.

As you know, the conventional quartet own playing to that of the whole, coming is composed of two violins, a viola and a to the foreground only when his particular 'cello. I suppose you are all familiar with part of the music requires it. That is why These two instruments play it is so hard to listen to discriminately. a "first" and "second" soprano. Perhaps But how it repays, how the musical pernot all of you know the viola, an instru- ceptions are quickened and refined by conment shaped like the violin but slightly tact with such work! larger. The music for it is written in the viola or tenor clef and it plays a "tenor" voice. The 'cello you doubtless know by consummate artist. There must be no mudsight, a huge fiddle with a rich tone, the diness in the playing. Crystal clearness of mellowest of all. It plays the lowest or technic, accurate attack, flawless phrasing

Someone has said, "Quartet playing is variety of tonal coloring-these must all be the musical expression of the refined conver- there. In no field is more required of sation of cultured minds." It is that indeed. players, yet in no field is more benefit and It is as if four dear friends gathered joy obtained by amateurs.
round a hospitable fireside and started to
Young violinists and 'cellists, if you want

exchange confidences. The second violin real pleasure from your music, gather towill, perhaps, rather hesitatingly put forth gether your quartet and bravely turn to a query. This is answered, more robustly, the pages of the divine Mozart and the by the 'cello. At this, the first fiddle who majestic Beethoven. You will find there always has much to say can hold his ambrosia and nectar for your soul's retongue no longer. He starts forth upon a freshment.

Explaining to the Accompanist By ELIZABETH LEE

erent sections are to be played, and what end in any degree.

IF THE violinist will explain to the ac- particular effects are to be striven for, companist, before beginning to play a piece, he will save himself many a trial later on. what tempo is to be followed, what pecul- The accompanist, as well as the soloist, iarities of phrasing and touch are to be must be put at his case: the policeman-observed, how softly or how loudly dif-with-a-club attitude will not further this

The first cause of our enjoyment of music, which we can influence, has to do with the mind. Music, like the other arts, appeals to us through forms of beauty, ranging from simple to complex, but there is this striking difference: in music, in order to grasp all its beauty, to perceive how its like nesses and contrasts set each other off, we ore dependent on our inherited sound memory that varies greatly in individuals:

-CHARLES H. FARNSWORTH

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who section. When the properties of the theory of the properties are booking for any many open parties are booking for any many open parties are booking for any parties of the properties of th

Vibrato in "Adoration." Vibrato In "Adoration."

M. E. L.—Composes of violin music rarely specify exactly where they wish the vibrato to be used in their conditions. This is left to the violatist who interprets them. You will find it a safe rule, however, to coofine your vibrato to the passionate and

compositions.

3. A great many professional madelane should be sho

Schubert's "Unfinished" Symphony (Continued from Page 914)

awlody of the second theme, which ap- wind at the double-bar, announces the key. nears in the cellos in measure 44;



sional means at the command of this com-

This exquisite melody, so tender and soulful, is particularly Schubertian. It is repeated in octaves by the violins, their The violas and bassoons in unison fall in more sombre color of the cellos. At the the first two measures follows in cellos end of this repetition the melody termicombined with horns, to which the same
antes abruptly with a measure's rest in full
motive in inversion and in conflicting orchestra (62), which then breaks out rhythm and metre is opposed by the violins, with a crashing chord of dramatic vehe- oboes and flutes, beginning as follows: nearcy with all strings engages on an early add travels, the flutes obes and clari-nated travels, the flutes obes and clari-nates entrectically proclaiming the first two makes of the obes and clarinet melody exmence, with all strings engaged in an agi-nated tremolo, the flutes, oloes and clari-



its close with the Codetta which begins tra. A chromatic inversion of the first with measure 94. The Coda features a motive of the hass theme: recurrence of the melody of the second theme which surges in one instrument after another in that overlapping manner known in counterpoint as stretto.

for the little redundancy, a practice in in wood, trombones and cellos (measure which Schubert not infrequently indulges. 194) exemplifies the resourcefulness in the



rapidly diminishing to a pianissimo, leads an expressive close. through the first ending to the usual repe tition of the Exposition, and, through the Second Movement-Andante con moto

The Development begins in the key of chord of which, spread throughout the full

The 'cello and double-bass melody with which the symphony opened (Ex. 1) is propounded by these instruments, but evading the original ending on F-sharp, it descends softly and unjetly to the low C, where a prolonged tremolo, pianissimo, follows. Above this the violins in octaves raise their voices in a plaint to a motive derived from the foregoing theme.



repeated contrasting brightly with the in stretto manner. A motive consisting of



Above all other strings in tremolo, the violins, in unison with the flutes, descend in great agitation, through the chord intervals of the tonic harmony of this key. This This brief passage is followed by a con- phrase is followed by one in which the versation between violas and cellos in uni- soft, syncopated accompaniment (now in son, the first and second violins in octaves, flutes and clarinets) of the second theme on the subject of the third measure of will be readily recognized. After two repethe second theme (second measure of titions of this procedure a determined Ex. 5). At first soft and decorous, it stand is made in measure 170 by the whole soon becomes forte and emphatic, as the orchestra, forlissimo, proclaiming the double-basses and bassoons join the greater part of the 'cello and double-bass violas and 'celli, fortissimo. As at the be- melody of the first theme (Ex. 1), again ginning of the second theme, the wood- in E minor. A brief development of it is wind supplies the syncopated harmonic resumed against a contrapuntal passage in accompaniment, the brass here adding its sixteenth-notes in violins and violas. In heavier coloring. The cadential phrase measure 185 a short discussion of the mobeginning with measure 85, with its incisive tive of its fourth measure (see Ex. 1) rhythms and strong accents in full or- begins in decisive staccato notes, the tromchestra, presages the approaching end of bones also taking part, against a sharp, the Exposition. The latter is brought to energetic rhythm in the rest of the orches-



The phrase which is repeated an octave matie treatment of which Schubert is the higher, the wood-wind leading, is as fol- master in this symphony. After a short, vigorous passage the clarinets and hassoons initiate a subsidence that terminates the Development, the horns sustaining the dominant (P-sharp) through ten measures, flute and oboe leading melodically into the Recapitulation. In the latter the master so readjusts his modulatory scheme as to end the first theme in the celli and bassoons key of the dominant and introduce its subordinate consort in the key of the relative major (D major). Not until after the presentation of this theme is the tonic key reached.

In the Coda the last word is given to A great unison on B, fortissimo, the the first motive (Ex. 1) of the first theme, strings short, the wind sustained and with which the movement is brought to

econd ending, into the Development or THE ANDANTE is one of those gens working-out? part (Durchführung). the subdominant (E minor), the dominant lustre of imperishable heauty. The sim-(Continued on page 950)

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Organs of the Voice (Continued from Page 937)

To insure himself against defective To vocalize the vowel "Ah" properly breathing, let the student always give much the tongue must remain relaxed on the attention to the correct balance of the floor of the mouth, the larynx balanced larynx. Many cases of improper breath- and the palate not raised beyond its nating are caused by singing with the larynx ural position. Try this on your lower pushed down towards the breast bone or tones. After you ascertain the control, elevated upwards towards the chin. It then it is permissible to cultivate the same must remain in its natural position, lest control on the other tones of the voice with the tone be badly affected.

ural positions. Thus we cultivate improper methods of breathing which, in turn mean deterioration of the voice and health.

lation of the entire voice tract if properly astrously affected in both quality and strengthened and controlled, volume.

still other vowels. The tonguc must change in position for some of the other vowels,

THE LARYNX is the central vocal organ consisting of certain cartilages, permit the larynx to be properly balanced, vocal cords and muscles: The understanding of the correct natural balance of the never through physical force. Sing very larynx is invaluable to the vocalist, for lightly until you arc sure of firmness in should it be elevated, it plays havoe with the support of the tone and then increase the breathing, and then the tone also suffers. When depressed, the tone becomes never by force. The tone must float on the throaty, hard and unpleasing. The breath- breath. Always feel the tone in the chest ing organs are also forced from their nat- and do not allow it to depart therefrom,

The Palate

THE PALATE plays a wonderful part unbalanced larynx is at fault—and never seriously observed and its actions underdid any person sing effectively by regis- stood before the vocalist can gain the greatest success

Some teachers have erroneously taught The Tongue the raising of the soft palate. The pal-THE TONGUE is the medium of the ate is connected with the tongue by the I circle of contracting muscles used in Palato-Glossus muscles. The actions of vocal execution. Therefore, it is the insti- the palate, in turn, affect the larynx. gator of trouble, if misused, and the stimu- When the palate is raised the tone is dis-

Mastering the High Notes (Continued from Page 936)

for all-in the masque or in the upper reso- Impatience. Morning Greeting may be nance chambers.

unusually high) will be found helpful in first in falsetto, however. One who unexercising the falsetto voice. Any one derstands his business cannot injure the of them that go to the top of the treble voice on the high tones. On the contrary staff will answer. The following are good this practice should improve the entire examples: Hark, Hark the Lark!, Thee, voice.

duction the focus or placement is the same Lover, I Greet and In Praise of Tears and taken when the tones show an inclination Schubert's songs (as most of them are to go to timbrato. It should be practiced

EDUCATIONAL STUDY NOTES

(Continued from Page 935)

Chanson Triste, by Fabien Servitely.

Originally written for the otherwise, the control of the c

slowly and with the utmost expression, stressing the consonants. Make a great deal of such words the consonants Make a great deal of such words the consonants. Make a great deal of such words are supply—words—freed,—and, above all supply—words—freed,—and and a such words—and a such a great deal of the such as a great deal of the such as

"In architecture, sculpture and painting the design is spread out before us in space so that we can look back and forth, and run our eyes over the proportions presented until we grasp their full beauty; while in poetry and music we must depend on our memories, not only to compare what we are hearing with what we have heard, but also to anticipate what may come. Thus we feel the heauty of the whole as it is being revealed from moment to moment. Poetry in this regard has much the best of music, for the printed page, accessible to all, with its carefully arranged lines, fairly sings the rhythms to the eye. Not so music: the printed page it presents is sealed to all but musicians, while its mighty scores require experts to translate what

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the Reformation. Whilst many worthless where they are given eake and hot spiced

t is done, and in England many can recall eing awakened in the cold still night by by night," the sweet sounds of a band either of ingers or instruments and hearing such symms as Adeste Fideles, Hark the Herald Ingels Sing, Noël and Stilly Night.

Church choirs, the Salvation Army, and them a penny, when they gleefully scramble others, do this every year, for many nights out of the gate and on to the next doorstep, during the four weeks before Christmas; and then, "da capo," "da capo" all down the for which they are generously rewarded street, their voices sounding more melowhen they call, on Boxing Day (the day dious as they vanish. after Christmas) at the houses in the

In the heart of the country, about ten greatest value lies in the outburst of joy o'clock on Christmas Eve, the laborers they bring annually, when old and young crowd on the doorstep of the Master's joining in their singing-though it may b house and sing their own songs, winding said there are no "old" when singing up with God Bless Master, God Bless carols-all feel the return of youth when Missis, God Bless the Children All. (Each singing Noël, Good King Wenceslas, county has its own songs and dialect.) We Three Kings of Orient Are, Like They are then invited to the kitchen Silver Lamps, and other old favorites.

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(Continued from Page 910)

Muniners' sorigs were stopped entirely, the interesting ones are left.

Some may have lived in a terrace of houses in London, and have heard the trav-

Modern Carolling csty of carol singing, by a group of five csty of carol singing, by a group of five or six children, who shuffle on the doorsingers parade the streets; even now step and drone out.

"Whilst shepherds 'washed' their flocks

"'Ark! the 'Erald Hangels Sing." With a bang on the knocker every verse or so, until someone comes out to give

These old carols have influenced the neighborhood where they have played or Christmas music, of all nations; also-many masses have been based on them; but their

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(Continued from Page 908) Conservatory of Music of the daily grind even better than golf. "Now, of course, men, I don't say that

you hear at the theater, at the opera, at man. That would be nonsense. What I the concert, over the radio and over the do say is that a training in playing a mutalking machine takes on new interest.

the young person's interest closer to home than music. God knows we need that in this day! The best dollars you men will this day: The best dollars you men will ever spend will be those you invest in the great gift of the Almighty that will make musical education of your children. Every father wants his child to have the best in life-the things that will open the gates of opportunity and lead to real happiness. My idea is that music does this better than anything clse.

The Shrine

value, because it employs all ten fingers hand it to you, Roy, you have sold me on and demands a kind of brain training that the piano. We'll make the old bus do leats every study in school or college, another five thousand miles and my Clar Prof. Eliot, of Harvard, proved that and ence starts his music lessons next week." shouted it from the house-tops. More than "Just one thing more," said Roy, placing this, the piano is an independent instru- his hand upon the piano. "You call this the innortant things in the home.

of the wall who was about music, everything music will make a business success of every sical instrument, in these days when the Finally there is nothing that will keep radio and the talking machine and the player piano have put us in touch with all the great music in the world will give the student a drill and an understanding of this what brains he started with far more able and far more valuable to him." Roy sat down and Hal McLaughlin rose.

He said, "I don't know what you fellows think, but I just want to tell you that Roy and his speech have kept us ten minutes over our time limit and I haven't even looked at my watch. The wife struck me to buy a new piano this morning. 1 told her that we couldn't afford it because "The piano has a particular educational wanted to get a new straight line eight.

ment-that is, you don't have to have an box.' I call it 'the shrine'-the shrine of accompanying instrument. You can play the most beautiful art in the world, Beall kinds of pieces on the piano-songs, fore this shrine the great masters have orchestral numbers, operas and so forth. written compositions which brought un-When you buy a piano, get a fine one, ending joy to all mankind. It sorta hurts Take a pride in it. It is one of the most me to hear it called a box when I know how much it has done for the world."

SCHOOL MUSIC DEPARTMENT

The Pelicans and the Piano

(Continued from Page 912)

to practice the music for any special pro-gram, the supervisor should always be teachers follow it. The earnest ones will willing. There is often unnecessary fric- like it, for it helps them to succeed. The tion here. The music supervisor is often lazy ones will not like it. They will not so bound to a course of study that he like anything on which they can be closely cannot allow any outside thing even to bend checked. it. Music of any kind should always fit into the course of study. It is but good sense to cooperate with the principal in this. He will then think you human.

Teacher Expect?

he must be able to step into the supervisor could follow them exactly. grade school room and teach a lesson that visor. When grade teachers have to teach posite. It gives her ability a chance to music with as little preparation as they get function. at present, it is up to the music supervisor How does it work? We build the grade to show them how.

teacher most of the time when he visits. and see if her machine is running properly He should leave with her a plan for her and turning out beautiful music. If any to follow, which is logically thought out part of the machine is not functioning and plainly printed.

Teaching music should be standardized function. he should not have to learn new ways, to reach.

the principal wishes to use the music time. There is one best way, and the music super-

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This system has often been eriticized as will be a model. If he cannot do this crushing out the ingenuity and spontaneity he has no business being a music super- of the teacher. It really does just the op-

teacher a musical machine and let her run The best way to do this is for the super- it. We do not make her build her machine. visor to teach the class for the grade We come around every six weeks or so properly we show her how to make it

in any school system. When a teacher is

This machine only concerns the mechanics transferred to another part of a system of running the lesson. On the art side of and comes under the direction of another the music the teacher is left as free as air. music supervisor she should not have to The only thing the machine does is to show learn to teach music over again. When the shortest way to artistic perfection a pupil is transferred to another teacher which pupils and teachers alike are anxious

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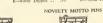
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seriod of the theme, in its ravishingly ten-

der beauty, is softly sung by the clarinet,

to expire in a double pianissimo. Hereupon

the melody of the first period (Ex. 13) is

assumed in the radiance of the major key

In measure 96 this expiration is followed

passoons, violas and bass strings, to an in-

In measure 113 the first four measures

livened, above which the first violins sing

Following this are reminiscences of the

of the theme appear in the bass, bright

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Schubert's "Unfinished" Symphony (Continued from Page 945)

plicity of its texture is that of true genius Ex.14 Clarine which finds simple terms adequate to its message. What a contrast with so many modern works that require an enormous orchestra and much time for performanceand often have little to say l

Of the simplicity of a child's prayer or song is the opening melody of the first theme, which, in its exquisite sweetness, is softly sung by violins supported by the remaining strings, the wood-wind horns adding their colors with charming effect in the introductory and the interludial phrases. Two measures in horns and bassoons above a pizzicato descending figure in doublebasses introduce the first theme, as fol-





In the second part of this theme an elevation of spirit appears. The texture ex- transition (measures 130 to 141) to the tends over the entire orchestra, the trom- first theme, which now returns in recapitubone choir adding its massive tones to the lation. In its second part the first theme vigorous strains (Letter A, measure 33): modulates to A-major, in the minor mode



The third part of the theme ends with the introductory phrase with which the The third part of the theme ends with movement opened. This phrase here connects with the brief transition (measures 60-65) to the second theme,

This tender, introspective theme is in the less frequently employed key of the relative minor and begins thus:



ing passages in the entire symphony is the roughly sketched? next phrase in which the sustained A of 3. Describe the circumstances which the clarinet undergoes a chameleon-like brought the manuscript to light. change of color through its varying illumination by three successive keys, F-sharp dened in the ending of the first theme of minor, D-major and F-major. This modulatory transition ends in a pianissimo that 5. How is the color of the clarinet vo-

This phrase then re-appears once more in the main key of E-major, in which the movement ends in vanishing subsidence.

Self-Gest Questions on Mr. Biart's Article

1. To whom or what was the "Unfin ished Symphony" orginially presented? One of the most beautiful and charm- are completed? Which movement only

adds the final touch of a romantic coloring ried and heightened in the second theme of the "Andante con moto?"

"If people sometimes are listening to music and sometimes taking part in it, we feel that quicker, clearer made there mistories, and greater enjoyment in music. I feel that quicker, clearer understanding commercia, only one of the part in music as well as the feel of the people take part in music as well as the feel of the people take part in music as well as the people take part in music as well as the people take part in music as well as the people take part in music as well as the people take part in music steps music solvent as well as music the people take the music feeds and stimulates our musicianship."—Theore Conscious

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Dissonances and Undissonances (Continued from Page 902)

A more recent writer, in the effort, evidently, to outdo his innovating colleagues, has compiled certain tone combinations, for the performance of which a new pianoforte technic is requisite. He accordingly suggests that the page full of chords, of which Ex. 9 at a and b are samples, be "played by using a strip of board 1434 inches long and heavy enough to press down the keys without striking."





sioned there occurs the outburst shown be- the word.



Dissonances are non-concordant tone combinations with a meaning.

Un-dissonances are non-concordant tone combinations coming from no appreciable whence, and proceeding to no conceivable

§A few years ago a prominent planist came to me with an original composition to ask what it really sounded like. He said his ears were so filled with "modernity" that he really did not feel competent to judge.

"At the present day, and especially in this country, musical instruction is taking thought for those whose share in music consists in reception rather than production. It has discovered that even in hearing there are faculties to be trained, and that a large, intelligent public is one of the conditions of real artistic progress. Music proclaims itself anew to be what it was in ancient times, and is among primitive peoples all over the earth to-day-a universal possession and a minister to a common need.

At this point the board used in Ex. 9 is

inadequate, and we are told to use "the palm of the hand or the clenched fist" while the pedal is held down for some seven similar measures.

In contemplating these latter phenomena the words of Rimsky-Korsakoff are freshly brought to mind, namely, that the "painful discords . . . depress the ear and deaden the musical senses."§

The loss of ability to appreciate the finer harmonic qualities in music, such as we have in Ex. 5, is not the only danger that is incurred by those who become inured to these tone complications. Work, such as is shown in Ex. 4, where the interest is centered upon the graceful transition from one tonality to another, becomes wholly lost; for where keys themselves are no longer preserved, the mind can obviously take no cognizance of anything like a modulation, for modulations, in the sense of the term with which we are familiar, are non-existent inasmuch as the groups move about with no system whatever.

What, then, shall we term these tone groups? Consonances they are not: neither As the movement grows more impas- are they dissonances in the true sense of

I should suggest the following defini-



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Berlioz' Monograph on Conducting Man! (Continued from Page 911) How Easy

lowing the reciting part (but not keeping important, moreover, to divide it according time to it) has especially to attend to the to the time previously indicated by the auviola part and to make it move, at the thor and not to forget-if this time bc proper moment, between the first and the allegro or maestoso, and if the reciting part second beat, from the F to the E, at the has been some time reciting, unaccompawithout such aid, as this part is executed chestra comes in again, the value of those by several instrumentalists playing in uni- of an allegro or of a maestoso. For when son, some would hold the F longer than the orchestra plays alone, it is in general the others, and a transient discord thence kept time to; it plays without measured

Many conductors have the habit, when instrument in recitative. fore that in which a brief chord occurs conductor; otherwise, neither security nor which the orchestra has to strike, even unity can be obtained. when this chord occurs on an unaccented An orchestra which does not watch the part of the measure:

or COIN beautiful production for large or mail combinations, or large or mail combinations, or large or mail combinations, or large of mail combinations, or large of mail combinations, or large flating strength of the production of the production of the production of the principle with the princip

ure, and lower it at the time of the chord. an equal obligation on his part to let him-I cannot approve such a method which self be well seen by them. He shouldnothing justifies and which may frequently whatever may be the disposal of the oroccasion accidents in the execution. I do chestra, whether on rows of steps, or on a

not see why, in recitatives, the measure horizontal plane-place himself so as to Walter Jacobs, Inc., 120 Boylaten St., Besten, Mass.

If you prefer 2 band numbers instead of above music check here 1; if 5 piano numbers, check here ... should no longer be divided regularly and form the center of all surrounding eyes. the real beats be marked in their place, as in the real beats be marked in their place, as in the real beats be the time to. I therefore admixed that is kept time to. I therefore admixed that is kept time to. I therefore admixed that is kept time to. so du, for other analogous cases, always di- barism.

In this example the conductor, while fol- viding the measure regularly. It is very commencement of the second measure; nied-to give all the beats, when the ortime only when it accompanies a voice or

of the content of the the measure and of marking a beat up be- heart, keep their eye constantly upon the

> conducting-stick, has no conductor. Often, after a pedal-point, for instance, the conductor is obliged to refrain from marking the decisive gesture which is to determine the decisive gesture which is to determine the coming in of the orchestra, until he sees the eyes of all the performers fixed upon him. It is the duty of the conductor, during rehearsal, to accustom the players to look towards him simultaneously at the important moment.

This obligation for the performers to arm at the rest which commences the meas- look at their conductor necessarily implies

vise-for the preceding example-that the of the conductor upon his desk, or by his first beat should be made down, as usual, foot upon the platform—they can call forth and the stick carried to the left, for strik- no other than unreserved reprehension. It ing the chord upon the second beat; and is worse than a bad method; it is a bar-

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Beethoven

(A December Anniversary)

By Marion Benson Matthews

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??? Ask Another ???

When was Schumann born?

What is meant by pizzicato?

Course Cir

When was music printing invented?

How many half-steps in an octave?

What was the nationality of César

Who wrote the "Star Spangled Ban-

And let us all remember

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6. What melody is this?

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book called "Exercises" M Is like a picture book, Each page shows me a garden No matter where I look.

The garden fence is sturdy, The staff makes that, you see; Each while note is a rose bush, Each grace note is a bec.

The wanged notes are birdlings That hop and chirp and sing; The rests are beds of violets A-blooming in the Spring.



The trilly notes are breezes, That frisk among the flowers; Arpeggios make rain drops That fall in tinkly showers.

My fingers are good fairies; They bring the golden key Called "Practice," that will open The garden gate for me!

Handel's Largo

you hum it this very minute? There are started towards the theater where his new- his pocket he wrote an address on a piece no independent voices or parts; but there est opera was to be rehearsed. is just one melody built on a foundation hand-organ was playing the favorite ariaof rich chords

It is in slow, triple measure, major key for the most part, very dignified and solemn, and it has no contrasting section. Händel wrote it for a part of his opera, "Xerxes," and although the opera has long since been forgotten, the Largo remains for us to enjoy, and its popularity is proved by its frequent use. Words have been put to it, both sacred and secular, and it is used as a solo on various instru-

Play this picce, or have some one play it for you, and listen to it carefully. There are many fine "records" of it, too. How many times can you hear the first phrase? How many chords are played in major before a minor one is introduced?

Handel lived from 1685 to 1759; and, although born in Germany, he later became a British subject. Read about him in your musical history.

Pietro Luccini's Party (A Christmas Story)

By ALICE DORRANCE

gun," urged Ottone.

Little Maria Vitelli did not tell what if dead.

she wanted Saint Nick to bring her when, trip to the chimney-tops.

be no presents at all in the Vitelli home. the street." Mr. Vitelli had not been well for many In almost less time than is taken to tell it, fed, and for paying doctor's bills.

When breakfast was finished it was the Maestro Luccini and Tony fell to talking. father is not yet very well, and if anything ness only that we are very poor.

played. So in a few minutes Mr. Vitelli But tell me your name and where you live." and his son set out from their shabby dwell- "My name is Tony Vitelli," said the boy, ing-and before long they had taken smiling with gratitude. And he told the up their station in a prosperous-looking stranger where he lived, "My father loves street. The handle of the organ turned music so, but he was never able to take merrily, and throughout the neighborhood lessons, because he has always been poor the music warbled along the railings and and he has had lots and lots of trouble. in through opened doors.

Every one of you have heard Händel's The famous Italian composer, Pietro Largo, and probably dozens of times. Can Luccini, left his fashionable apartment and he heard this, and taking a gold pencil from

Soon he became aware that a nearby

CHRISTMAS.

46 I WANT a fire engine," said Benito or song—from his opera, "Mariata," the words of which begin, Happiness Has Come A great composer who was born words of which begin, Happiness Has Come "And I want an Indian suit, and a at Last. Turning a corner Pietro Luccini In this glad month-December. came in sight of the hand-organ. Just then "I want a piano," broke in Tony Vitelli, the music stopped short and the hand-organ Walled in by deafness drear, man fell flat in the gutter, where he lay as

Maestro Luccini hastened to the spot and For other ears to hear, in three days, he would make his annual spoke to a small boy who was now bending over the fallen player. He died, He died? Ah, never!

Mr. and Mrs. Vitelli looked at each "Let me help you, my boy," he said. "We other sadly, because this year there would will have the doctor from that house across The Master in his music lives,

weeks now, and every bit of money which the doctor was working over the unconhe earned with his hand-organ had to be scious organ-grinder, who, he said, had spent on keeping his family clothed and had a "dizzy" attack but would soon he better. While the doctor was thus busied

mother who spoke, "I think, Tony, that "You are very kind to help us, sir," said you had better not go to school today but the boy to the stranger who had aided him. with your father and the hand-organ. Your "My father would pay you for your kind-

should happen, you would be there to help "I am just glad that I arrived in time," answered Pietro Luccini. "You see, I am Tony quickly agreed to this, for he loved, a musician, too, and I always like to help two or three times that the hand-organ other musicians when they are in trouble.

I guess Christmas won't be very much fun in our house this year!" An idea occured to Maestro Luccini as

(Continued on next page)

WISHES.



"Perhaps you and your family, Tony, Answers to Last Month's QUESTIONS

1. A gavotte is an old-fashioned dance, written in 4/4 time and always beginning on the third beat.

2. Instruments of percussion are instruments in which the tone is produced by striking, as drums, xylophone and triangle. The piano is generally called "string-percussion."

A console is the case enclosing, and including, all parts by which the pipe organ is operated by the

4. Mczart was born in 1756.

5. Swanee River was written by Stephen Foster, whose melodies might almost be called American folk-

Bach died in 1750,

Piu mosso means a little more motiou Diminuendo or decrescendo.

The lowest tone playable on the violin is G below middle C.

10. The instrument is a harp.

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JUNIOR ETUDE—Continued



LITTLE BIOGRAPHIES FOR CLUB MEETINGS

Handel

Do you remember reading about Bach last month? His name is often coupled with the name of Handel, because they were both born in 1685, in Germany, and both wrote lots of wonderful music. Although Georg Friedrich Händel is always said to have been born in 1685, there is a tablet to his memory in Westminster Abbey, where he is buried, that gives his birthday as February 23, 1684.

Händel's father was a doctor and his grandfather was a minister and he was the first musician in the family, He learned to play the clavier, the organ, the violin, and the oboe. Also, he studied composition when quite young. Busy as he was with these studies, he entered the let you in." University at Halle and also became organist of the cathedral.

Händel wrote and produced an opera and an oratorio when only nineteen years old. Then he went to Italy for more difficult, he went to England and wrote sacred music to English words. There he wrote many operas and became interested in an opera company; but he was also a little bit too much interested in politics; and, as the two things did not mix very well, he gave up such things and wrote oratorios,

Do you remember the difference between an opera and an oratorio? You had better look it up before your meeting, if you have forgotten. His most famous oratorios are "Saul," "Samson," and the "Messiah" which is the greatest of all. A great many choral societies give the "Messiah" at Christmas time. Try to hear it some time. Even if you cannot hear it, there are some very fine records made from it.



was a 1685-HANDEL-1759 -18(5)2V-

While in London, Handel wrote some music for a festival held on the Thames River, and these pieces are called the "Water Music." He became blind as he grew older, and died in 1759.

you can play at your meetings are: on can play at your meenings are.

Sarabande in d; Gavotte its G; Gigue in to. I am an organist and organ student. locket as gifts from the parents of two of Bb; Bource, Minuet, Aria, from "Water I have played pipe organ in church every the girls, Music," Largo from "Xerses;" The "Hor-Sunday since I was ten years old. I now monious Blacksmith;" Minuctto from "11th have a position as chief organist in a Suite;" Allegro from "7th Suite."

Pietro Luccini's Party (Continued from Page 955)

any decorations, but who cared? All the your hand-organ for my new opera which.

Will you please explain the following in the bonne of this very afternoon to will have its opening performance in Janthe bonne of the bonne of the property of the property

the house of the stranger.

Finally, they were all ready. They "That would be very fine," agreed the started out, and after walking many blocks clder Vitelli. "But you have not told us reached the address which the stranger had your name, my kind sir, and we must written on the paper.

the Viell family—with some fear and For a minute their host hesitated; then Answer. You did not make it clear just trembing—field into the entrance. Then, he rose from his chair and said, "I will what you want to have explained. Per-

"I guess you are all pretty hungry, aren't "Viva! Viva! Luccini!" cried Mr. had taken their coats and hats off. "I think ing him on both cheeks, we'd better go right into the dining-room." All that is necessary to close this pleas-

stritten on the paper.

It was a big gray apartment house, and becut so wonderfully kind to us!"

for the first time, they suddenly remembered that they did not even know the from an opera I wrote many years ago. This means to play the "Cone octave name of the man who had invited them! Perhaps you know the tune." As he said lower than it is written. In your other They were trying to decide whether to this he smiled somewhat mysteriously and example there seems to be nothing to exring all the bells they saw, or to go back in a moment they heard the golden notes plain. Perhaps you did not copy it down This at the sens they saw, or to go take the form, when the stranger himself opened of the door and asked them to come in.

If this I forget to tell Tony my name, "
he said, "and so I have been watching to through the whole world. It was written the said, "and so I have been watching to the company name," and the said, "and so I have been watching to the company name," and the said, "and so I have been watching to the company name," and the said, "and so I have been watching to by the noted composer, Pietro Luccini.

you?" asked their host, after the Vitellis Vitelli running to the composer and kiss-



and laughing so fast that their shyness wore that Mr. Vitelli and his hand-organ won off and they began to feel as though they great praise from the critics; and that Tony had always known their new friend.

"Mr. Vitelli," said the host at last, "your lessons and soon became a splendid pianist son has perhaps told you that I, like your- of whom his father was very proud. Of dering if I could possibly hire you and Last."

Vitelli, a few months later, began taking son has perhaps told you that I, like your of wood not nature was very prount. Since Every week we have the Canadian self, love music and am a musician. I course, one of his favorite pieces always Girls in Training Meetings. At Christmas

DEAR JUNIOR ETUDE:

The reason I am writing to you is that a traps in it.

QUESTION BOX

DEAR JUNIOR ETUDE:





The music teacher of our high school is the leader of our MacDowell Junior Music old. Then ne went to stary for the stary is to know that the new opera than a stary is to know that the new opera than a found of Vitells at once began eating and talking was the greatest success of the season; tertain the senior music club each year. There are forty-five in the seniors' club and twenty in ours. I have taken music lessons nearly four years. My brother plays the violin and my mother plays the piano. She teaches me in the summer. I enjoy THE ETUDE very much and like to read about the work and doings of other music lovers. Last year I won a prize for having the best music scrap book. The prize was a book on the lives of the great composers. I have never heard any great artist except those over the radio, but I hope to have the opportunity before long. We have a music memory contest each year, and last year I missed a perfect score by only two points.

From your friend, ELOISE S. JONES (Age 13), South Carolina.

DEAR JUNIOR ETUDE:

I am thirteen years old and in grade nine in school. I can skate, snowshoe and coast in winter, and in summer I ride my bicycle. There are fourteen in our music club, and the name of it is "The Busy Bees." We we made small cardboard Christmas trees and filled them with ten-cent pieces. In winter we go on sleigh rides and in summer we go camping.

From your friend. PHYLLIS BACON (Age 13).

four stop electric action and has fifteen
a traps in it.
From your friend,
TUNIS ERKELENS (Age 16),
Statistical Reallevard,
The statistic results of the statistic results and the statistic results are statistic results. We read the JONG
FITTER every week.
JANY Lablana Real Li),
Pennsylvania.

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JUNIOR ETUDE-Continued

JUNIOR ETUDE CONTEST

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not over one hundred and fifty words, Any hoy or girl under fifteen years of age may compete whether a subscriber or not.

STIATION—Teaching plane one or more three six seek week in private school. Willing to be engaged on prolution. Steady position, preferred to high solary. New Tock City preferred to the state of the solary of the property of the solary of the solar of t All contributions must bear name, age and address of sender written plainly, and USED ESTEY REED ORGAN-Large see, good condition, electric motor, pedals, brent. Complete. \$175. T. S. C., care of must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., for the foundation comes the rhythmic

be published in the issue for March.

Put your name and age on upper left the rhythm by which to march. Military hand corner of paper, and address on upper right hand corner of paper. If your contact the paper of march the tribution takes more than one piece of paper do this on each piece. CORRESPONDENCE HARMONY-Sim-

Do not use typewriters. Competitors who do not comply with MESIC COMPOSED to your words—Melo-dies Harmonized Manuscripts corrected and considered, separate for publication, M. M. Smits, com-poser "Sweetest Story Ever Told" and 600 other works, Riblie, Park, Pa. ALL of the above conditions will not be

Military Music (PRIZE WINNER)

military band, the bugles blowing and the case where it saved many lives. Once there drums beating, we think of nations in con- was a small school with many children. MUSIC TEACHERS—Start Lo-Kno-Pla Cab work with your students. They will work willingly in other to win honors and rank in the club. Manuals, price, 50 cents such, All supplies turnished by Ruth Sixven-sos, S12 Bank St., Webster City, Iowa. Cir-cular ou request. flict, of brave soldiers fighting for the free- This school was a trap in case of fire, for dom of their country and loved ones or to there was only one exit. One day there save their country from tyrants. Military was a fire and the children began pushing music is played for soldiers to march to, and scrambling for the door. A girl who to give them courage and to arouse their played the piano, seeing the terrible danger, with new som. I believe in You. over them courage and to arouse their played the piano, seeing the terrible danger, with new some. I believe in You. over patriotism. When we hear this kind of sat down and played a military march. Will. By compared at "Pickaudiary march. I want to the service of the control of sat down and played with patriotism, too, and we shall want, more was announced a heroine; but she said it COMEDY, MYSTERY PLAYLETS— than ever, to love and save our country. was all due to the military march. "Cigaretta's Bean," "Side Money," others. Send for partic bars. L. F. Holland, 1924 Fremont Street, Chicago, Ill. MARTHA GOETZ (Age 14),

Colorado.

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Answer to September Puzzle

1 Bear-bar

2 Brass-bass 3 Float-flat 4 Crest-rest

Treble Voices 5 Tremble-treble FRANCK, CÉSAR 6 Cleft-clef

,12

Prize Winners for September Puzzle

Shirley Barnwell (Age 12), Kentucky. Helen Holden (Age 12), Ontario. Sara Loomis (Age 11), Pennsylvania.

Blasberg, Marian McKee, Frances Oddy, Anneder Thompson, Pietcher Moort, Mabel Parcham, Strappen, Berteker Moort, Mabel Parcham, Strappen, Berteker Moort, Pietcher Mortham, Brach, Dorothy Chyton, Jeanne Savris, Josephine Blachen, Fran Seller Patter, Large Rese, Elizabeth McGlynn, Evelyn Kendrick, Dorothy Brans, Jevell Onliney, Virtilla Peters, Dorothy Samuels, Evelyn Savage, Elles Pilic, Shirley Robertson, Marie Louise Higglins, Josephine Forman, Elbertt Schellen Filic, Shirley Robertson, Marie Louise Resista, Alma Ann Bachman, Pelida Lubov, Vern Burcky, Roberta Johnson, Belle G. Weinstein, Doroth Hoor.

HONORABLE MENTION FOR SEPTEMBER Essays

HONORABLE MENTION FOR SEPTEMBER
PUZZIE

Adonn E. Rector, Ellen Kemfrer, Lois
Vanden Boovart, Margaret Webb, Rosemate
Görkellig, Penulic Olivina, Minepos Mattellar
Hargaret Howland, Britane Mattellar
Hargaret Howland, Britane Mattellar
Hargaret Howland, britane Mitchell; David
Nambel Lee Drake, Wilson McGrath, Elsle J.
Nash, Virginia Goodrich.

6 Military Music (PRIZE WINNER)

When I think of military music I think first of the Indians. I can almost hear the rat-tat-tat of the tom-toms and see the wers to puzzles.

Subject for story or essay this month—
the beat. Then gradually there comes the beat. Then gradually there comes the beat the beat the beat the beat the beat the beat which is the beat the bea completes the thought and takes away the dull monotony of the drumming. This is my picture of years ago and the beginning of military music. The picture of today is the picture of soldiers marching to the wonderful instruments of the band, and yet FOR SALE—Vision (Stainer) is splended prize winners and their contributions will condition—only of the stainers, as of long ago came the prize winners and their contributions will be published in the issue for March.

Pur your recovery and the condition—only which makes the pusite consists and civing the civing

> MARYAN MOORE (Age 14), Indiana

Military Music (PRIZE WINNER)

Military music is one of the most beautiful and important kinds of music. It makes one feel exhilarated and like march-When we hear the stirring notes of a ing, as it is so rhythmical. I know of a

FLORENCE FILLMORE (Age 12), New York.

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Some of his simpler compositions that

few months ago I noticed a letter from a girl in Massachusetts, asking why you do bot have a correspondence list, so that we Juniors could write to each other, and your answer is very true; for it certainly would also use it was true; the properties of the Junior Evrus.

DAR JUNIOR ETTES:

I am very much interested in music and find a music music may be find a music music may to work feet a music may find a music music may to work feet a music can find a music music may find a music music music may find a music may find a music may find a music music may find a music music may find a music may find a music may find a music not have a correspondence list, so that we

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very greatest of all the

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Chopin

By LEONORA SILL ASHTON

Have the fairies come to dwell Here, where we who love them well Listen long and carefully To a fragile melody?

No: a human hand has spun Music, lovely as the sun When it shines where raindrops hold Tints of lavender and gold,

Like'a glinting web of sound, Chopin laid upon the ground Of time-honored harmony Tones of wondrous tracery

Like a sprite's own writing there Is this song upon the air; Like a haze of butterflies Where the mist at evening lies.

How I love this dainty thing-Music caught upon the wing, Rainbow light and sunset sky, Tints that seem to fade and die;

But that wake again with fire:-Oh, it is my heart's desire That my hands shall learn to hold This rare web of gleaming gold.

LETTER BOX

DEAR JUNIOR ETUDE .

for the beginners' department in Sunday School. In our high school two years of general music is compulsory, after which we may choose theory, harmony, ear training and melody writing and musical his tory. Credit towards graduation as well as regents' credit are given for these subjects, which count as any major subject-At the end of the two years' general music there is a prize given for the best musical scrap book. The winning one is bound and the owner's name embossed in gold on the front. There is great rivalry over these scrap books. Besides these classes we have orchestra, glee club and a 'cello class. In chestra. I was pianist of the annex or-chestra but had to give it up when I was transferred to the main building. Credit toward graduation is also given for the glee club, orchestra and 'cello classes. It is my ambition to become a high school musio supervisor, because I think this gives a broader field than just piano teaching.

ELIZABETH COOK (Age 14)

I play piano and 'cello. I play piano for the Christian Endeavor Society and orchestra, giee club and a cello class. In glee club we have special uniforms and pins. In May we sang in a city contest and won second place. Next term I hope to be the pianist of the main building orchestra.

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PRISCILLA ON MONDAY

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS









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A Bulletin of Interest for All Music Lovers



BETTY LOU-COMIC OPERA

By R. M. STULTS

In contra-distinction to Mr. Stults'

Miss Polly's Patchwork Quilt, which is

now about ready and which is rather easy of production, Betty Lou, by the same

composer, is a full-fledged comic opera in three acts. This work now announced

for the first time is in course of prepara-

tion to be ready at as early a date as pos-

sible. This opera has a real plot; aside

itself. Miss Lida Larrimore Turner has

been extremely successful with her various

of her best. The music is in Mr. Stults'

attractive chorus work. There is abundant

opportunity for clever stage business, but the costumes and scenery being of the

present time, are not difficult of prepa-

best vein, with mnny tuneful solos and

dramatic productions and

CHRISTMAS GIFTS FOR THE MUSICAL AT SPECIAL

Following the Christmas season counters of many shops are filled with left-over Christmas gifts at reduced prices The moral in such scenes is that some Christmas shoppers have secured "pretty nothings" at unfairly high prices in their Christmas shopping. Such "pretty noth-ings" may indicate a Christmas thought in passing, but then they quickly pass. After all, a substantial gift is the best and a substantial gift is not represented recipient. Music lovers have their Christ mas joy multiplied when the Christmas remembrances from their friends are of a musical nature.

The Theodore Presser Co., in its 39th Annual Holiday Offer, suggests a wealth of pleasing, substantial gifts for teachers, students and lovers of music, and this Holiday Offer is not only rich in suggestions, but rich in opportunities to buy attractive things for musical folk below

would be selfish to take advantage of the chance, while this Holiday Offer is in effect, to add many desirable musical works to your own library at quite a

Holiday Offer are ready for free distri-bution to those requesting a copy of the Offer and everyone having any interest in music should make it a point to secure this interesting booklet, which will be sent free upon request,

The Theodore Presser Co. has taken several advertising pages in this issue of THE ETUDE to make a few Christmas musical gift suggestions and perhaps it would be well to look over these pages in order to make certain that there are not some Items that you want to order when sending the communication request-ing the free copy of the Holiday Offer.

MAIL ORDER MUSIC BUYING

While it is now possible to obtain almost any kind of a necessity or even a luxury through the medium of the mail order system, it is doubtful if there is any article in common use that is as easy to get quickly and economically by mail as music. One generally knows what is wanted, whether it be a standard classic, an old familiar favorite, or the latest atrocity in syncopation, and a postal card request for followed by a prompt delivery by mail. We receive an immense number of such orders every day and they are filled with all possible speed. Of course, when music is desired for specific uses and there is a doubt as to what to order "to fill the bill," it is only necessary to tell us your needs and request that we send catalogs that will help you, or actual publications that you may examine according to our

This by way of re-introduction to the fact that the THEODORE PRESSER COMPANY is simply an organized music service bureau—a source of supply for a host of music teachers and music lovers the world over. It is this Company's constant aim to give the best service and the best value in music buying to be found anywhere, not just as a matter of competition with other houses, but because we want to be useful to all those who are musically inclined.

OUR INVESTMENT FOR YOU

66 / HE customer's interests are always first" was one of the many many principles established by the Inte Theodore Presser in the up-building of this great business. If Mr. Presser could return now he would note that many thousands of dollars had been invested in new facilities, new methods, new works, new machinery, in order that our customers might have the best. During the past few years our publications have improved vastly in appearance, new works of fundamental importance have been issued, our service is far more rapid and more accurate and,-note this,-there has been no appreciable increase in prices. other words, our patrons have the benefit of this great investment at

We are in far better position to render superior service than ever before. We are proud of the confidence and loyalty of our patrons, many of whom go out of their way to bring new patrons to us. No money will spared to promote the principle, "The customer's interests are always

Advance of Publication Offers-1927

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ALBUM OF CROSS-HAND PIECES—PIANO.....30c. MELODIOUS STUDY ALBUM FOR YOUNG PLAY-BEGINNER'S METHOD FOR THE SAXOFHONE...40c. ERS—SARTORIO... ERTINO, No. 1—VIOLIN—SEITZ.
ERTINO, No. 2—VIOLIN—SEITZ.
ETIC PIANO STUDIES—HEINZE.

MUSIC FOR CHRISTMAS

In speaking of Christmas music now, we feel that it is an urgent last minute re-minder to those who have been so overwhelmed with the press of other things as to lave found it impossible to make early, careful preparation for the Christ-mas season. We have a sincere sympathy for those in this predicament and because such busy people need immediate and perfect co-operation when they do act upon anything, we are ready to give unusual care and prompt attention to orders yet to come, covering Christmas music.

We must stress the need for immediate action, however, since it will be something over which we have no control if the mails slow up delivery to those who wait but a few days before Christmas. You who are reading this and are a Choir Master will be greatly helped by our liberal examination privileges. Just tell us the capabilities of your choir, some of the things that it has sung and ask us to send some anthem suggestions for examination, with return privileges upon any or all sent. We can help you select numbers for your soloists in like manner,

Write us now about your Christmas needs and if interested in our valuable needs and if interested in our variable folder listing Christmas anthems, Christmas solos, Christmas cantatas, Christmas picture is internationally famous, making services and organ suggestions, as well as such Christman entertainment material as underlaring such Christman entertainment material as masteian. We shall be pleased to supply Symphonies, Operettas for Children, sake cach or \$1.00 a dozen. Please mention titlle for a copy of this folder, since it will obe sent free upon reconst. be sent free upon request.

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There is much demand for pianoforte music suitable to be used in Church and for religious services. We have already in our catalog two very good volumes: Tranquil Hours and Sunday Piano Music. We have now in preparation a new work, Piano Voluntaries. This will consist of numbers well adapted for the purposes Modern and Contemporary Composers will

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American opera, as related to the musi-cal advancement and achievements in our country, has been one of the most discussed topics of recent years. Just how much has been accomplished in American production of musical art for the operatic stage has been hut vaguely understood, even by some who have written and talked

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many productions and a popularity that is ever on the increase.

This work is easier than any of his previously published works along this line. somewhat limited, and has the added advantage of not requiring tediously that a second violin may play along. This learned dhen numbers to help carry the work, we are sure, will be much sought action. However, there is plenty of fun after by teachers, especially those who in the property of the proper play perfectly all the exercises set forth, he has just about mastered the technical difficulties covered by that particular work. The editing of Seveik's Op. 9, will be done by Otto Meyer, who has edited The special introductory price in ad-attractive musical numbers. The advance of publication is 50 cents per copy, post-postpaid, Continued on Fage 966) several of the other well-known Seveik Advertisement

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It may be preduced by any group of insingers even if the available talent is ment. There are also several places where somewhat limited, and has the added adsomewhat limited in the limited properties of the plano nart is written in the limited properties.

World of Music

"BACH now draws as well as Wagner," is a British comment on the present early lead now to the Promeased Concerts at Question to the Promeased Concerts at Question of the Promeased Concerts at Question of the Promeased Concerts and Concerts

DECEMBER 1927 Page 965

"THE STAR SPANGLED BANNER," though never having been so sanctioned by Congress, has, been declared by the Joint Board of the Army and Navy, at Washington, to be the "National Anthem of the United States of America."

THE ROYAL ALBERT HALL, London's THE ROYAL ALBERT HALL, London's largest audiorism, seating ten thousand persons, has been leased, by act of Parliament, for approach the seath of th

THE THREE OLDEST ORCHESTRAS in THE THREE OLDEST ORCHESTARS in the world are the Philharmonic Society of Loudon, now one hundred and fourteen years old; the Philharmonic Society of New York, founded eighty-six years ago; and the Philharmonic Orchestra of Vienna, which has now existed for

CLAUDE DEBUSSY is to have a memorial erected to his memory, in the forest of St. Germain on the outskirts of Paris, near the village where the composer was born in 1862.

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THE SOCIETY FOR THE ADVANCEMENT OF SYNAGOGUE MUSIC offers a Prize of Five Hundred Dollars for a new setting of "Adon Olam" ("The Lord of All"), a flurgical poem of the Cantor Reuber R. Rinder, Temple Emanuell, Arguello Boulevard and Lake Street, San Francisco, California

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THE NATIONAL FEDERATION OF MUSIC CLUBS offers the C. C. Birchard Prize of one thousand dollars, for a cantata requiring thirty to fifty minutes in performance. The contest closes February 1, 1928, and full particulars may be had from Mrs. Edgar Stillman Keleky, Oxford, Ohio.

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By Georges Bernard

We were on the point of withdrawing this work from advance of publication this month, but overcrowded presses and binderies give all readers of this note a last opportunity during the month of De-cember to send 35 cents for a copy of this vance of publication is 35 cents per copy, book to be delivered to them as soon as it is completed and on the market. Every teacher will find it well worth while to take advantage of the low advance of publication cash price in order to become acquainted with this excellent teacher and pupil duct hook. While it has only six numbers, they are just right for a permanent place in any teaching curriculum, since the pupil's part, while only in the five-finger position throughout these pieces, most interesting, and the more pretentious work in the teacher's part adds to the fascination of the numbers for the

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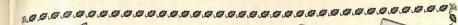
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